Disney
PIRATES of the CARIBBEAN
DEAD MEN TELL NO TALES

PARENTS STRONGLY CAUTIONED
PG-13
SEQUENCES OF ADVENTURE VIOLENCE, AND SOME SUGGESTIVE CONTENT
Some Material May Be Inappropriate for Children Under 13

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disney.com/pirates

DISNEY
and
JERRY BRUCKHEIMER FILMS
present

Directed by ..... JOACHIM RØNNING
and ESPEN SANDBERG
Screenplay by ..... JEFF NATHANSON
Story by ..... JEFF NATHANSON
and TERRY ROSSIO
Based on Characters Created by ..... TED ELLIOTT
& TERRY ROSSIO
and STUART BEATTIE
and JAY WOLPERT

Based on
Walt Disney's "PIRATES OF THE CARIBBEAN"

Produced by ..... JERRY BRUCKHEIMER, p.g.a.
Executive Producers ..... MIKE STENSON
CHAD OMAN
JOE CARACCIOLO, JR.
TERRY ROSSIO
BRIGHAM TAYLOR
Director of Photography ..... PAUL CAMERON, ASC
Production Designer ..... NIGEL PHELPS
Film Editors ..... ROGER BARTON
LEIGH FOLSOM-BOYD
Costume Designer ..... PENNY ROSE
Visual Effects Supervisor ..... GARY BROZENICH
Music by ..... GEOFF ZANELLI
Sound Designer ..... CHRISTOPHER BOYES
Casting by ..... RONNA KRESS
SUSIE FIGGIS
NIKKI BARRETT

Unit Production Managers ..... JOE CARACCIOLO, JR.
JENNIFER CORNWELL
First Assistant Director ..... CHRIS CASTALDI
Second Assistant Director ..... DEBORAH ANTONIOU

Visual Effects Producer ..... TAMARA WATTS KENT
Associate Producer ..... MELISSA REID

CAST

Captain Jack Sparrow ..... JOHNNY DEPP
Captain Salazar ..... JAVIER BARDEM
Captain Hector Barbossa ..... GEOFFREY RUSH
Henry Turner ..... BRENTON THWAITES
Carina Smyth ..... KAYA SCODELARIO
Gibbs ..... KEVIN R. MCNALLY
Shansa ..... GOLSHIFTEH FARAHANI
Scarfield ..... DAVID WENHAM
Scrum ..... STEPHEN GRAHAM
Mullroy ..... ANGUS BARNETT
Marty ..... MARTIN KLEBBA
Cremble ..... ADAM BROWN
Murtogg ..... GILES NEW
Will Turner ..... ORLANDO BLOOM
Elizabeth Swann ..... KEIRA KNIGHTLEY
Uncle Jack ..... PAUL MCCARTNEY
Pike ..... DELROY ATKINSON
Bollard ..... DANNY KIRRANE
Lieutenant Lesaro ..... JUAN CARLOS VELLIDO
Officer Magda ..... RODNEY AFIF
Officer Santos ..... RUPERT RAINERI
Officer Moss ..... STEPHEN LOPEZ
Spanish Officer ..... NICO CORTEZ
Spanish Soldier ..... MAHESH JADU
Mayor Dix ..... BRUCE SPENCE
Mr. Krill ..... JUSTIN SMITH
Mr. Swift ..... JOHN LEARY
Young Jack Sparrow ..... ANTHONY DE LA TORRE
Young Pirate Jeff ..... FINN MCLEOD IRELAND
Maddox ..... JAMES MACKAY
Bowen ..... BRYAN PROBETS
Pirate (Flashback) ..... WILL WARD
Henry Turner (12 Yrs Old) ..... LEWIS MCGOWAN
Young Teague ..... ALEXANDER SCHEER
Captain Toms ..... RICHARD PIPER
First Officer Wade ..... MICHAEL DORMAN
Officer Cole ..... ROHAN NICHOL
Old Pirate ..... PAUL ARMSTRONG
Grimes ..... ROBERT MORGAN
Pirate Captain ..... ANDREAS SOBIK
Pirate with Broom ..... GORAN D. KLEUT
British Officer ..... SCOTT ANDERSON
British Soldiers ..... TRAVIS JEFFERY
ANDREW FRASER
AKOS ARMONT
SEAN LYNCH
BEN O'TOOLE
Young Monarch Soldiers ..... DAKOTA ASKEW
JAMIE CARTER
JOE KLOCEK
Woman ..... DERANI SCARR
Mayor's Wife ..... ZOE VENTOURA
Fisherman ..... LENNY FIRTH
CG Ghost Soldiers ..... AKKSHEY CAPLASH
JORDAN FULLEYLOVE
MIVON PRINCE-LEYVA
RAFAEL SOLER TORRIJOS

Jack the Monkey ..... PABLO CHIQUITA
Young Greenhorn ..... JAMES FRASER
Pig Kelly ..... KEN RADLEY
Beatrice ..... HANNAH WALTERS
Priest ..... JONATHAN ELSOM
Captain Morgan ..... K. TODD FREEMAN
Confessional Priest ..... MATTHEW WALKER
Uncle Jack's Cellmate ..... DARCY LAURIE
Jail Guard ..... JAMES LAWSON

Supervising Stunt Coordinator ..... R.A. RONDELL
Stunt Coordinator (US) ..... THOMAS ROBINSON HARPER
Stunt Coordinator (AUS) ..... KYLE GARDINER
Stunt Coordinator (Canada) ..... OWEN WALSTROM

Fight Coordinator ..... THOMAS DUPONT

Fight Choreographer ..... ANDREW STEHLIN
Stunt Office Coordinator ..... LEANNE BROOKS
Stunt Rigging Coordinators ..... SHAWN KAUTZ
DAVID HUGGHINS
KEIR BECK

Utility Stunts

CHRIS DANIELS — STEVE UPTON
MICHAEL HANSEN — BRYCEN COUNTS
JAKE SWALLOW — MARK TEARLE
WILL HARPER — LEE ADAMSON
MARK WICKHAM — NATHAN LAWSON

Captain Jack Sparrow Stunt Doubles ..... TODD WARREN
DAMIEN BRYSON
CHRIS LEPS

Captain Hector Barbossa Stunt Doubles ..... SEAN BUTTON
JOHN WALTON

Captain Salazar Stunt Double ..... THOMAS DUPONT

Carina Stunt Doubles ..... ASTON CRABTREE
ROSALIE VAN HORIK
BREANNA WATKINS

Henry Turner Stunt Doubles ..... BLAKE LINDSELL
NATHAN LAWSON
BRENNAN WALSTROM

Gibbs Stunt Double ..... CAMERON AMBRIDGE
Scrum Stunt Double ..... PETER HILL
Pike Stunt Double ..... MALACHI WATERS
Bollard Stunt Double ..... HAYDN DALTON
Cremble Stunt Double ..... STEPHEN MURDOCH
Priest Stunt Double ..... GERALD PAETZ
Captain Morgan Stunt Double ..... TREVOR JONES

Fight/Stunt Performers

DAMIEN BRYSON — SEAN BUTTON
KIM FARDY — CHAN GRIFFIN
BEN SIEMER — ALEX KUZELICKI

Bank Horse Stunt Riders

GRAHAME WARE — TREVOR NIASS
KELVIN JOHNSON — DAVID CAMERON
JONATHAN COSTELLOE — LYALL APPO
CHRIS PACE

Stunt Performers

SHEA ADAMS — LEE ADAMSON
ANGIE ADLER — JADE AMANTEA
PHILLI ANDERSON — RIC ANDERSON
RAY ANTHONY — CLANCY BECK
FINLEY BECK — CORY BEESTON
RENEE BOWEN — JANINE BRYSON
BRADD BUCKLEY — MARKY LEE CAMPBELL
MATTHEW CAMPBELL — NANDALIE CAMPBELL KILLICK
ROBBIE CLISSOLD — RHYE COPEMAN
MICK CORRIGAN — STEPHEN DADDOW
DARVIN DELA CRUZ — PHILIPPE DESECK
FLETCHER DONOHUE — NICOLE DOWNES
PAUL DOYLE — MARK DUNCAN
CRAIG DUNN — HARLEY DURST
ADAM ELDON — SAM ELIA
JOSHUA ELKINGTON — ASHLEY FAIRFIELD
MICHAEL FOSTER — TOBY FULLER
AMANDA GIBLIN — SCOTT GREGORY
CALEB GUINERY — GARRETH HADFIELD
COLIN HANDLEY — NIGEL HARBACH
GREG JONES — NATHAN KANNEGISSER
BEAU KAROLOS — KAREN LUCKMAN
CODY MACKIE — ZOE ELOISE MARTIN
CHRIS MATHESON — MICHAEL MATTHEWS
ROCKY MCDONALD — OLGA MILLER
DARREN MITCHELL — ANGELA MOORE
BRITTANY MORRIS — STEVE MORRIS
SIMON MURRELL — ALEX MYER
DANIEL NELSON — JASON O'HALLORAN
ANDY OWEN — LACHLAN PARKINSON
MEL PEYTON SMITH — ADRIAN PICKERING
NIGEL POULTON — BRETT PRAED
CARLY REES — JOHN REYNOLDS
ANTHONY RINNA — PAUL ROCHFORD
GLENN RUEHLAND — WARWICK SADLER
ZHANNA SATTSAEVA — NIK SCHODEL
MARCO SINIGAGLIA — YASCA SINIGAGLIA
CHANTELLE SLEE — MIKE SNOW
SHARELLE STARR — ANDREW STEHLIN
NEIL STODDART — RYAN TARRAN
BEN TOYER — NICK TURELLO
DARKO TUSKAN — CONNOR VAN VUUREN
RONNY VREEKEN — LACHLAN WARD
DAN WEAVER — CHRIS WEIR
CASEY WRIGHT — ALEX YAKIMOV
KELLY YOUNG — NICHOLAS YOUNG

Stunt Riggers

AARON WALTERS — MARK CHAPMAN
MICHAEL HANSEN — DAVE SCHULTZ
DAN REDFORD — NEIL CALDWELL
JIM ORAVA — IAN BINNIE

Production Supervisor ..... JESSICA DERHAMMER

Post Production Supervisor ..... STEVEN KAMINSKY
Supervising Sound Editors ..... CHRISTOPHER BOYES
JACK WHITTAKER

Re-Recording Mixers . . . . . PAUL MASSEY
CHRISTOPHER BOYES

Supervising Art Director . . . . . IAN GRACIE
Art Directors . . . . . JACINTA LEONG
MICHAEL TURNER
TOM NURSEY
3D Assistant Art Director . . . . . ANDREW CHAN
Assistant Art Directors . . . . . JENNY HITCHCOCK
ALANNA BAUDINET
TONY WILLIAMS

Set Designers

WILL HOUGHTON-CONNELL — PAULA WHITEWAY
ROSS PERKIN — BRIAN NICKLESS
ANDREW KATTIE — HELEN O'LOAN
MARA GARANZINI — KATE MCCOWAGE
AXEL BARTZ — NATHAN BLANCO FOURAUX
BELINDA CUSMANO

Illustrators . . . . . SIMON MURTON
SETH ENGSTROM
JEREMY LOVE
ROWAN CASSIDY
3D Modelers . . . . . LIAM BECK
DALE MACKIE
Concept Model Maker . . . . . GEOFF KEMMIS
Assistant Concept Model Maker . . . . . KATE RAWLINS
Art Department Coordinator . . . . . TRICIA MCINALLY
Storyboard Artists . . . . . PHILIP KELLER
COLLIN GRANT
GABRIEL HARDMAN

Set Decorator . . . . . BEVERLEY DUNN
Assistant Set Decorator . . . . . TUESDAY STONE
Leadman . . . . . GRAHAM DUNN
Soft Furnishing Lead . . . . . GENEVIEVE BLEWITT
Soft Furnishing Assistant Lead . . . . . CHRYSTA KUCZMENDA

Head Greensman . . . . . JACK ELLIOTT
Greens Foremen . . . . . JACK WHIDDON
RON WALLEKERS

Associate Costume Designer . . . . . JOHN NORSTER
Assistant Costume Designer . . . . . MELODY KOERBER
Costume Supervisor . . . . . STACY HORN
Key Costumer . . . . . CAROL QUIROZ
Costume Department Coordinator (UK) . . . . . ROSIE MCARTHUR
Costume Department Coordinator (AUS) . . . . . BROOKE MELLING
Key Set Costumers . . . . . ADAM ROACH
LORI D. HARRIS
Set Costumers . . . . . RUBY WELLS
ROBERTA SHAW
DAN OWEN
SAMANTHA WALKER
Costumer to Mr. Depp . . . . . MARINA MARIT
Key Background Costumer . . . . . KIMBERLY JOHNSON
Background Costumers . . . . . NATHANAEL MARTIN
TANYA WOELFLE
MELANIE SHEPHERD
REWA LEWIS
SAASCHA KESSELL
Stunt Costumers . . . . . HELEN MAGGS
PENNY MACKIE
Head Textile Artist . . . . . GILDARDO TOBON
Head Specialty Costumer . . . . . HELEN FULLER
Specialty Costumer . . . . . MEG ASHFORTH
Assistant to Penny Rose (UK) . . . . . SOPHIE HART-WALSH

Makeup & Hair Designer . . . . . PETER SWORDS KING

Head of Makeup, Hair & Prosthetics . . . . . RICK FINDLATER

Makeup & Hair Artists

JENNIFER STANFIELD — GEORGIA LOCKHART-ADAMS
YVONNE SAVAGE — CHERYL WILLIAMS
DEB LANSER — LYNNE O'BRIEN
JAIME LEIGH MCINTOSH — CORA MONTALBAN
LOUISE COULSTON — ANITA MORGAN
KAREN KELLY — SHARON ROBBINS
ANITA HOWELL-LOWE — MARTINA BYRNE
RACHELLE O'DONNELL — KALA HARRISON
TIA STEPHANOU — MICHEALA MACRAE

Makeup Artist to Mr. Depp . . . . . KENNY NIEDERBAUMER
Hair Stylist to Mr. Depp . . . . . GLORIA PASQUA CASNY
Prosthetic Lens Technician . . . . . SEAN GENDERS
Teeth Technician . . . . . JAC CHARLTON
Prosthetic Makeup Supervisor . . . . . ADAM JOHANSEN

Prosthetic Makeup Artists

DAMIAN MARTIN — ALICE BAUERIS
NIKOLA DAVIS — EMILY JAMES
AMY VAUGHAN — COLIN WARE

Dental Special Effects
for Mr. Depp . . . . . DR. DAVID S. KEEN, DDS, MS

'A' Camera Operator . . . . . MARTIN SCHAER
'A' First Assistant Camera . . . . . TREVOR LOOMIS
'A' Second Assistant Camera . . . . . MATTHEW SPOWART
Steadicam/'B' Camera Operator . . . . . CHRIS HAARHOFF
'B' First Assistant Camera . . . . . JOE A. MARTINEZ
'B' Second Assistant Camera . . . . . ROBBIE MACKINNON
Underwater Director of Photography . . . . . SIMON CHRISTIDIS
DIT . . . . . EDWARD VIOLA
Digital Asset Manager . . . . . LUKAS DAVIDSON
Camera PA . . . . . NAOMI SHARP
DIT PA . . . . . NATALIE SIM
Video Assist Operator . . . . . LUIS OLIVARES
Video Split Assistant . . . . . ADRIAN PINTO
Video Assist PA . . . . . FRANCIS THOMPSON
Drone Camera Operator . . . . . STEPHEN OH
Drone Pilots . . . . . LUKE ANNELLS
AIDEN KELLY
Script Supervisor . . . . . VICTORIA SULLIVAN

Sound Mixer . . . . . DAVID LEE
Boom Operator . . . . . BEN WYATT
Second Boom Operator . . . . . PARADOX DELILAH
Sound Technician for Mr. Depp . . . . . KEENAN WYATT

Location Manager . . . . . GARETH PRICE
Assistant Location Manager . . . . . TONY BROWN
Location Scout . . . . . NICK SMITH
Location Assistant . . . . . PAUL FREIMANIS

Location Security ..... COSTA ORPHANIDES
STEVE SPRINGER
Location Production Assistants ..... ALICE GRACIE
MARK BRENNAN
Environmental Steward ..... SARAH TOSONE
Assets PA ..... SHAMERE BORG

Marine Coordinators ..... ROB WONG
RICK HICKS
Logistics Coordinator ..... JIMMY O'CONNELL
Assistant Logistics Coordinator ..... DANNY DADE
Dive Supervisor ..... CHE MCGUINNESS
Water Safety/Divers ..... CARLA THEXTON
SIMON BUCKLEY
TYRONE CANNING
RORY MCGUINNESS
Dying Gull Captain ..... LEVI DUNCAN
Marine Technician ..... GREG CANNING
Marine Office Coordinator ..... JUDY HALLIN

Associate Editor ..... KENNY G. KRAUSS

Visual Effects Editors ..... CATHERINE CHASE
GEORGE MCCARTHY
First Assistant Editors ..... TOMMY AAGAARD
JONNY WINOGRAD

Second Assistant Editors ..... L. DILLON THOMAS
DANIEL O'BRIEN
Visual Effects Assistant Editors ..... BRETT MCMANUS
LATHAM ROBERTSON
SHARIA LYNN DAVIS
Digital Intermediate Editor ..... RON BARR

Post Production Coordinators ..... ALEX JUNCO
STUART WILLIS
LUMI DOCAN

Post Production Assistants

MARKYLE RONDON — NELSON J. GALAN
MAREN PREUSS — LUKE TIERNEY
SIMON THISTLEWOOD — BRETT SOBEL
HOLLY STEELE

Visual Effects Production Manager ..... FAHED "FREDDY" ALHABIB

Visual Effects Coordinators ..... ZACK FOX
MITCH CLASPY
KRIS SUNDBERG
CRAIG ANDUJAR
Visual Effects Assistant Editor ..... ZACK ROSENBLATT
Visual Effects Assistant Coordinator ..... MARK C. LIVOLSI
Visual Effects Production Assistants ..... BRIAN RUSSELL
JENNIFER CHUNG
Bidding Producer ..... JACQUIE BARNBROOK
Visual Effects On-Set Coordinator ..... LOUISE MCNICHOLL
Visual Effects Data Lead ..... ALISTAIR JAMIESON
Visual Effects Data Wranglers ..... DAVI SOESILO
RYAN HARVEY
BERNADETTE ELSOURI
Digital Asset Manager ..... DADRIAN FLAVORS
Visual Effects Assistants ..... DANIELLE STURTON
NILS NILSSON
SAM SLOAN

Stereoscopic Supervisor ..... JARED SANDREW
Stereoscopic Producer ..... CHRIS DEL CONTE
Stereoscopic Assistant Editor ..... MICHAEL ROSTKER
Stereoscopic Assistant ..... MATTHEW LOVELY

Post-Production Sound Services by
Skywalker Sound
a Lucasfilm Ltd. Company
Marin County, CA

Sound Effects Editors

BAARD HAUGAN INGEBRETSEN — TORMOD RINGNES
JUSTIN DOYLE — SCOTT GUITTEAU
DAVID C. HUGHES — DAVID CHRASTKA
Dialogue Supervisor ..... CHRIS GRIDLEY
Dialogue Editors ..... CHERYL NARDI
MARSHALL WINN
JACOB RIEHLE
ADR Supervisors ..... ANNA MACKENZIE
KATY WOOD
ADR Editors ..... STEPHANIE FLACK
KIMBERLY HARRIS
Foley Supervisor ..... DEE SELBY
Foley Editors ..... LUKE DUNN-GIELMUDA
E.J. HOLOWICKI
MALCOLM FIFE
First Assistant Sound Editor ..... MELISSA LYTLE
Assistant Sound Editor ..... LUCAS MILLER
Additional Re-Recording Mixers ..... NATHAN VANCE
TONY VILLAFLOR
IMAX Re-Recording Mixer ..... SCOTT MILLAN
Engineering Services ..... SCOTT BREWER
Digital Editorial Support ..... NOAH KATZ
Audio/Video Transfer ..... MARCO ALICEA
Post Production Sound Accountant ..... CATHY SHIRK
Client Services ..... EVA PORTER
Scheduling ..... CARRIE PERRY

Skywalker Sound Executive Staff

General Manager ..... JOSH LOWDEN
Head of Production ..... JON NULL
Head of Engineering ..... STEVE MORRIS

Foley by One Step Up

Foley Artists ..... DAN O'CONNELL
JOHN CUCCI M.P.S.E.
Foley Mixers ..... JAMES ASHWILL
RICHARD DUARTE
JACK CUCCI M.P.S.E.
ROBERTO ALEGRIA

Re-Recorded at ..... 20TH CENTURY FOX STUDIOS
Recordist ..... TIM GOMILLION
Engineer ..... BILL STEIN

ADR Voice Casting ..... BARBARA HARRIS
ADR Supervisor (Vancouver) ..... SANDRA PORTMAN

ADR Recording at

WALT DISNEY STUDIOS — 20TH CENTURY FOX
WARNER BROS. STUDIOS — WARNER BROS. DE LANE LEA
DELUXE SPAIN — GOLDCREST LONDON
SHARPE SOUND STUDIOS INC. — HARBOR PICTURE CO. NYC
SOUNDTRACK NYC — DSV QUEENSLAND AUSTRALIA

ADR Mixers

DOC KANE — CHARLENE RICHARDS
THOMAS J. O'CONNELL — ANDY STALLABRASS
IGNACIO ARROJO — MARK APPLEBY
MATT DAWSON — BOBBY JOHANSON
MARK DESIMONE — VIC KASPAR

ADR Recordists ..... JEANNETTE BROWNING
RYAN YOUNG
DAVID LUCARELLI

Gaffers ..... RAFAEL E. SANCHEZ
SHAUN CONWAY
Best Boy Electrics – On Set ..... SIMON ALLAN
Best Boy Electrics – Off Set ..... MARK HARRIS
Senior Lighting Technicians ..... PENIAKU LOLOA
JOEL KLINGER
Console Programmer/Board Operator ..... PETER WHITBY
Lighting Technicians ..... NATHAN FROST
DAVID TILBUREY
MARK BILLS
ALEX BRINKWORTH
MARK MCCUMBER
Rigging Gaffer ..... CRAIG CLARK
Rigging Electrics Best Boy ..... MARK WATSON
Systems Designer ..... STEPHEN HEAD
Key Grip ..... TOBY COPPING
Best Boy Grip – On Set ..... ANDY SMITH
Best Boy Grip – Off Set ..... PAUL HAMLYN
A Camera Dolly Grip ..... MICK VIVIAN
Remote Head Technician ..... MIKE LARCOMBE
Scorpio Crane Grip ..... MATT COPPING
Senior Grip/Rigger ..... GERARD MAHONY
Grips ..... DAVID 'RUSTY' LECKONBY
MARCUS BALLANTINE
MATT COULAM
Key Rigging Grip ..... DAVE THOMSON
Rigging Grip Best Boy ..... ROSS BUTLER
Off Set Lead Rigger ..... ALLAN FRANCIS
On Set Lead Rigger ..... HUCKLE CLEARY
On Set Rigger ..... SCOTT SULLIVAN
Rigging Quartermaster ..... WAYNE HIGGINS
Rigging Foremen ..... ANDREW SCHUSTER
CHARLIE NOTT
ALEX WALSH
GRANT FLETCHER

Rigging Grips

DOM CONNOR — JOHN ELLARD
WAYNE LAUDER — CORY ROBINSON
LEROY PAGE — JACKSON CHANG
DANIEL SMITHIES — GRANT BOOTH
CRAIG MORGAN — ANDREW NEWMAN
BEN TURNER — NICK EDWARDS
ANDREW LENNOX — WILL KIRKWOOD
JASON KENDAL — BRENDAN MULLARD
MARTY CAULCUTT — NICK 'NOODLES' ALDERTON
HARLEY CAULCUTT — ADAM CAULCUTT
ALEX SUTTON — JACK CHALK

Property Master ..... RICHIE DEHNE
Assistant Property Masters ..... GILLIAN BUTLER
ROBERT BOOKER
Armourer ..... ALLAN MOWBRAY
Assistant Armourer ..... MATHEW WOLLASTON
Weapons Coordinator ..... RICHARD MANSFIELD

Production Consultant Special Effects ..... JOHN FRAZIER
Special Effects Supervisor ..... DAN OLIVER
Special Effects Workshop Supervisor ..... ARTHUR SPINK
Special Effects Pre-Rig Supervisors ..... BRUCE BRIGHT
LLOYD FINNEMORE
Special Effects On Set Supervisor ..... JABIN DICKINS
Special Effects Department Coordinator ..... JASMIN LYFORD
Special Effects Breakaways Supervisor ..... TRISTAN FITZGERALD
Special Effects Pyro Foreman ..... RODNEY BURKE
Special Effects Equipment/Tools Foreman ..... RICHARD CROWE
Special Effects Senior Technician/
Breakaways Foreman ..... RAY PURKIS
Special Effects Lead Senior Technicians ..... MATT WARD
RICHARD HOWIE
Special Effects Senior Technician/Soft Weapons .. JUSTIN BROWN
Special Effects Senior Technician/Machinist ..... TIM JORDAN

Special Effects Senior Technicians

KENT WILLIS — JAMES PAUL
DEAN FRANKLIN — DOUG MEACHAM
MICHAEL HUGHES — EUCLA DAVIES
KERRY ACHURCH — JUSTIN TOMLINSON
DAVID JAMES

Special Effects Technicians

DARREN FRANK — JAMIE HOWE
CARL ERICKSON — GRANT ENGEL
GARY CAMERON — JIM KUM KEE
SHANE BAILEY — JULIAN BORBIDGE
BRENDEN BROWN — MARK STONE
ORLANDO MURRAY — PETER PARRY
BERNARD GOLENKO — PATRICK CARMIGGELT
ROB DALLEY — MITCHELL COX
CERI NICHOLLS — JESSICA POWER
GRANT PAWSEY — WILL POWER-TRENGROVE
BARRY THOMPSON — TONY HARDACRE

Production Coordinator ..... ALEX FEWSTER
Assistant Production Coordinators ..... ANGELA BARAC
CANDICE PREDDY
Travel Coordinators ..... MELANIE CHRYSSOCHOIDES
MELISSA CRABTREE

Assistant Travel Coordinator ..... KATE WEATHERLY
2nd 2nd Assistant Directors ..... NERIDA GROTH
CHRIS TURNER
JO SUNA
KILLIAN MAGUIRE
3rd Assistant Director ..... MATT WEBB
Key On Set Production Assistant ..... MARIEKE SPENCE
On Set Production Assistants ..... DAN COLE
MIKE O'CONNOR
SOPHIE MCWILLIAM-KERRY
REBECCA KEROS

Production Executive, Jerry Bruckheimer Films .. JOHN CAMPBELL
Development Executive,
Jerry Bruckheimer Films ..... CHARLIE VIGNOLA
Assistants to Jerry Bruckheimer ..... CARLA GARCIA
CHRISTY SCOTT
ANNIE MCQUEEN
CHARLES BRIDWELL
AUSTIN NIGHT
Assistants to Mr. Rønning and Mr. Sandberg ..... MICHAEL HEALY
KAYLA FISHMAN
SAMANTHA LAIDLAW
Assistants to Chad Oman ..... PEYTON COLLINS
YIRA VILARO
Assistant to Joe Caracciolo ..... LARA CAWSEY
Assistant to Melissa Reid ..... RICHARD WOOLBERT
Assistant to Executives ..... LISA MCSWEENEY

Executive Assistant to Mr. Depp ..... CHRISTI DEMBROWSKI
Assistants to Mr. Depp ..... STEPHEN DEUTERS
NATHAN HOLMES
Assistant to Mr. Rush ..... ANTHONY FALLON
Assistant to Mr. Bardem ..... FACUNDO QUIROS

Security for Mr. Depp ..... JERRY JUDGE
MALCOLM CONNOLLY
Security for Mr. Bardem ..... JIM GARNER
Security Coordinator ..... SCOTT JERVIS

Construction Coordinator ..... SEAN AHERN
Construction Office Coordinator ..... BERNIE CHILDS
General Foreman ..... MARK 'JONAH' JONES
Foremen ..... BEN FOLEY
MICK VERBEEK
BRAD HOWARD
DAVID CHILDS
KRISTIAN KIELLAND

Leading Hands

JOBI AHERN
DEREK BURGESS
RAY CHAPMAN
RICHARD FITZGERALD
FRED HUGHES
MICHAEL OWEN
HANS VERBEEK
CHRISTOPHER WEIR
ALEXANDER KOCHOR
NIGEL BOYLE
ROSS CAIRNS
HILTON ELLINGHAM
STEPHEN HOSKIN
KYM MAUGER
JACK REID
ROLAND VETTER
DAVID WESTON

Lead Stage Hand ..... GARY VICKERS
Head Plasterer ..... ROGER GILLESPIE
Plaster Foremen ..... GEOFF WILES
TERRY BADCOCK
Plaster Leading Hand ..... MARK DUFFY
Mould Maker Leading Hand ..... STUART PAYNE
Head Scenic ..... MICHAEL SWINGLE
Scenic Foremen ..... GAETANO LAGANA
CHRIS WILLIAMS
TIM PHILLIPS
MARJORIE MARSHALL
Scenic Leading Hands ..... DANIEL HOVEY
KANE LOWE
BEN MCCOSKER
Head Sculptor ..... CHRIS MCMAHON
Sculpt Foremen ..... DAN AIRD
ROSS MELLING
Lead Hand Sculptors ..... NEIL MURRAY
MAUDIE BRADY
Master Rigger ..... THEO THOMAS
Key Ships Rigger ..... MARIO RUEL
Ships Rigging Foreman ..... TROY ORCHARD
Supervising Steel Foreman ..... MARCUS SMITH
Steel Foreman ..... GAVIN HOFFMAN
Steel Leading Hands ..... ANDREW MCKENZIE
PETER EXTON
MEGAN WILSON

Production Secretary ..... MACKENZIE BENSTEAD
Office Production Assistants ..... JACQUI MOTTERAM-SMITH
TALIA BUCKBERRY
Cast Tutor ..... NATALIE ASTWOOD
Dialect Coach to Mr. Rush ..... BARBARA BERKERY
Dialect Coach to Mr. Bardem ..... TIM MONICH
Dialect Coach ..... CHARMIAN GRADWELL
Historical Advisor ..... PETER TWIST
Research Associate ..... JOCELYN STAMAT

Financial Controller ..... JASON BOGARD
Production Accountants ..... DAVID ATKINSON (US)
ANGELA KENNY (AUS)
First Assistant Accountant ..... PRUE WILLIAMS
Payroll Accountants ..... MAGGIE MARTIN (US)
MICHAEL WOLSTENHOLME (AUS)
SARA MORONEY (AUS)
Second Assistant Accountant ..... KATHY DONNO (US)
VFX/Post Production Accountant ..... EVAN FEUERMAN
Post Production Accountant ..... PREP SHOOT POST (AUS)

Unit Publicist ..... MICHAEL SINGER
Still Photographer ..... PETER MOUNTAIN

Unit Manager ..... DAMIAN EGGINS
Assistant Unit Managers ..... JAMIE WHITFIELD
JIM DENDRINOS

Transportation Manager ..... DAVE HEAZLEWOOD
Assistant Transportation Manager ..... JASON ROWLING
Transportation Coordinator ..... IAN 'NOBBY' CLARK
Assistant Transportation Coordinator ..... SARAH GRAUER

Driver for Mr. Bruckheimer ..... BILL DOWLING
Driver for Mr. Rønning and Mr. Sandberg..... NEIL BRICE
Security Drivers for Mr. Depp ..... HANS VAN BEUGE
ANDREW DIDLICK
Security Drivers for Mr. Bardem and Mr. Bloom .... ADAM CARTER
ADAM RAE
Driver for Ms. Scodelario ..... LUCY VECCHIO
Driver for Mr. Thwaites ..... PETER MCGRATH

Casting Associate (US)..... HANNAH D'ANGERIO
Casting Assistant (US) ..... EMMA SANDS-MILSOM
Casting Associates (UK) ..... KRISTY KINNEAR
LUCY RANDS
Casting Assistant (AUS)..... NATALIE WALL
Extras Casting..... BUD HOPES
Extras Casting Coordinator ..... MANON LEWIS

Capuchin Monkey Trainers ..... JOE SUFFREDINI
MARK SCHWAIGER
Animal Wranglers ..... KATIE BROCK
JOHN MEDLAND
Horse Master ..... GRAHAME WARE JNR

Horse Wranglers

GRAHAME WARE SNR — JOHN MULLENGER
SARAH THOMPSON — BOB EDWARDS
BRENDAN TRACE — GEORGE GORHAM
RUSSELL BROADFORD — LEICESTER DEWSBURY
WARWICK JONES — ROSS CARBERY

Oxen Wranglers..... PHILIP THOMPSON
GRAHAME MILLS
NEVIN HINDE
RICHIE WELLS
DAVID FARRELL
Animal Consultant ..... PETER STROUD
AHA Representatives..... STEPHEN MIRAMS
ELIZABETH LANGHORST
Safety Supervisor ..... SEAN RIGBY
Unit Nurse ..... KATIE HARRIS
Catering by ..... SET PIECE
DANIEL HAWKE
REECE MORROW

Additional Music by..... PHILL BOUCHER
PAUL MOUNSEY
STEVE MAZZARO
ANTHONY WILLIS
ZAK MCNEIL
Score Recorded and Mixed by ..... ALAN MEYERSON

Music Editor ..... PETER "OSO" SNELL

Assistant Music Editor..... ALLEGRA DE SOUZA
Additional Music Editor ..... KENNETH KARMAN

Score Wrangler ..... BOB BADAMI
Supervising Orchestrator..... BRUCE FOWLER
Orchestrators ..... WALT FOWLER
RICK GIOVINAZZO
SUZETTE MORIARTY
Orchestra Conductor..... NICK GLENNIE-SMITH
Orchestra Contractor..... PETER ROTTER
Assistant Orchestra Contractor ..... ASHLEY OLAUSON
Choirmaster ..... JENNY O'GRADY
Choir ..... METRO VOICES
Digital Score Recordist ..... KEVIN GLOBERMAN
Score Recordist, Sony Scoring Stage ..... ADAM MICHALAK
Technical Music Assistants..... MAVERICK DUGGER
JACQUELINE FRIEDBERG
JULIAN PASTORELLI
Music Assistant ..... ETHAN ARLOOK
Scoring Coordinator ..... DECLAN DESART
Music Preparation..... BOOKER WHITE, WALT DISNEY MUSIC
Music Librarian ..... DAVID GIULI
Choir Music Librarian..... JILL STREATER
Choir Recorded by ..... GEOFF FOSTER
Choir Conductor ..... GAVIN GREENAWAY
Score Mix Assistant..... FOREST CHRISTENSON
Additional Score Engineering by..... JOHN WITT CHAPMAN
SETH WALDMANN

Additional Score Engineering Assistants

LAURENCE ANSLOW — CHRIS BARRETT
ALEX FERGUSON — BRADLEY GIROUX
COLLIN KADLEC — DYLAN NELSON
ALFREDO PASQUEL

Score Recorded at..... SONY SCORING STAGE, CULVER CITY, CA
HENSON RECORDING STUDIOS, LOS ANGELES, CA
AIR STUDIOS, LONDON, UK
Score Mixed at ..... REMOTE CONTROL PRODUCTIONS,
SANTA MONICA, CA

Featured Musicians

Cello..... MARTIN TILLMAN
ADAM PETERS
TINA GUO
STEVE ERDODY
Non-Orchestral Woodwinds ..... PEDRO EUSTACHE
Dual Celestes ..... RANDY KERBER
Tortured Violin ..... BEN POWELL
Dulcimers, Accordion, Banjo..... GEORGE DOERING
Percussion ..... MIKE SHAPIRO
SATNAM RAMGOTRA
BRIAN KILGORE
TEDDY CAMPBELL

Digital Intermediate by
COMPANY 3

CO3 Executive Producer/Colorist ..... STEFAN SONNENFELD
DI Producer ..... ERIK ROGERS
Digital Conform..... MATTHEW W. JOHNSON
DI Technologist ..... MIKE CHIADO
Color Assistant..... JARED PECHT
Head of Production ..... LARRY MCQUAIDE
Account Executive ..... JACKIE LEE

Location Dailies Provided by
EC3

Dailies Colorist..... DAVE LEE
Dailies Operators..... SIMON ALBERRY
ROD WALLWORK
Dailies Producer ..... ARTHUR TREMEAU
Dailies Color Science ..... JOACHIM ZELL

Dailies Colorist Vancouver . . . . . RICH MONTEZ
Dailies Operator Vancouver . . . . . ALDEN SANTOS

Main Titles Designed &
Produced by . . . . . PROLOGUE FILMS/KYLE COOPER
End Crawl by . . . . . SCARLET LETTERS/BEN SCHOEN

Preview Colorist . . . . . ZACHARY MEDOW
Preview Services Provided by . . . . . NEW BOX SOLUTIONS

SECOND UNIT

Second Unit Director . . . . . UBBE HAAVIND
Second Unit Director of Photography . . . . . BRADLEY SHIELD, ASC
Camera Operator . . . . . DARRIN KEOUGH
First Assistant Camera . . . . . SCOTT DOLAN
FRANK HRUBY
Second Assistant Camera . . . . . REBECCA CROWE
LUKE JEFFERY
TRISTAN DAVIES
DIT . . . . . SAM WINZAR
Video Split Operator . . . . . ZEB SIMPSON
First Assistant Director . . . . . JEFF OKABAYASHI
Second Assistant Directors . . . . . JO SUNA
ANGELLA MCPHERSON
Third Assistant Director . . . . . GREG TYNAN
On Set Production Assistants . . . . . TOM MCCAW
AGA HAYDER
CLARE WOOD
Production Coordinator . . . . . PETA ROSS
Assistant Production Coordinator . . . . . TINEKA WILLIAMS
Script Supervisor . . . . . CAROLINA HAGGSTROM
Gaffer . . . . . ROBERT GARSIDE
Best Boy Electric . . . . . JUSTIN PLUMMER
Key Grip . . . . . GREG TIDMAN
Best Boy Grip . . . . . BILLY HARMER
Dolly Grips . . . . . LUKE STONE
CHRIS HANSFORD
Standby Props . . . . . SHANE BENNETT
RICHIE NITZ
Safety Supervisor . . . . . SAM ELIA
Nurse . . . . . KALEB DAY
Sound Recordist . . . . . CRAIG WALMSLEY
Set Supervisor . . . . . TAJ TRENGROVE
Unit Manager . . . . . NAT PURDON
Additional Visual Effects Supervisor . . . . . BILL KENT

AERIAL UNIT
Aerial Directors of Photography . . . . . DAVID B. NOWELL, ASC
HANS BJERNO
STEVE KOSTER
Aerial Pilot . . . . . DAVID PARIS
Helicopter Pilot . . . . . SCOTT MENZIES
Shotover Rig Manager . . . . . GREG READ
Shotover Technician . . . . . PETER BEEH
RF Technicians . . . . . SHAN SIDDIQI
JASON HOOPER

ADDITIONAL PHOTOGRAPHY

Vancouver
Unit Production Manager . . . . . STEWART BETHUNE
Second Assistant Directors . . . . . JEFF OKABAYASHI
ASHLEY BELL
RHONDA TAYLOR
Production Supervisor . . . . . EVA MORGAN
Production Controller . . . . . DOUGLAS MORENO
Director of Photography . . . . . BOJAN BAZELLI, ASC
Art Director . . . . . JOHN DEXTER
Set Decorator . . . . . SHANNON GOTTLIEB
Assistant Set Decorator . . . . . LEE CAMPBELL
Leadman . . . . . ANTHONY BECK
On Set Dresser . . . . . ROSS WAHL
Costume Supervisor . . . . . LORRAINE CARSON
Costumers . . . . . MATTHEW JEROME
VINCENT PARADA
LORIE YOUNG
KATHY LINDER
KAREN VAN ES
Costumer for Mr. Depp . . . . . BEAU DESMOND
Costumer for Mr. Rush . . . . . SCOTT HANKINS
Makeup Department Head . . . . . JOEL HARLOW
Key Hairstylist . . . . . ROBERT PANDINI
First Assistant Camera . . . . . TAYLOR MATHESON
DAVID LOURIE
Second Assistant Camera . . . . . LEIGH JENKINS
ALEXANDRA MATHESON
SHAUN STANDER
MANI SEKHON
Digital Utility . . . . . KATHIE SINGH
Video Assist Operator . . . . . BRENDAN BRESNAHAN
Script Supervisors . . . . . JOECY SHEPHERD
NATASHA YOUNG
Sound Mixer . . . . . CHRIS DUSTERDIEK
Boom Operator . . . . . CHARLIE O'SHEA
Cable Person . . . . . CANDICE TODESCO
Location Manager . . . . . PAUL GIORDANO
Chief Lighting Technician . . . . . ANTHONY NAKONECHNYJ
Assistant Chief Lighting Technician . . . . . ROBERT BRADY
Lighting Console Programmer . . . . . BEONIT RICHARD
Rigging Gaffer . . . . . JARROD TIFFIN
Assistant Rigging Gaffer . . . . . KEVIN ARNONE
Key Grips . . . . . MIKE POPOVICH
MATT ALMAS
Best Boy Grip . . . . . SATOSHI YAMAZAKI
Dolly Grips . . . . . JASON TALBERT
JOEY ALECK
GERHARD YOUNG
Key Rigging Grips . . . . . DAVID MCINTOSH
ROD HANEY
Property Master . . . . . KRIS PECK
Assistant Property Masters . . . . . PAUL "BUTCH" KITCHEN
ROBBIE DUNCAN
Special Effects Coordinators . . . . . CAMERON WALDBAUER
P. DAVID BENEDIKTSON
Special Effects On Set . . . . . BRAD ZEHR
Production Coordinator . . . . . LARK BERNINI
Travel Coordinator . . . . . DARRON LEIREN-YOUNG

Assistant Production Coordinators.....KIMBERLEY SUTTON
MICHAEL COSCIA
Production Secretaries ..... HON LUI
EVAN GODFREY
Assistant to Jeffrey Chernov .....KATEY HA
3rd Assistant Director .....BEN CAIRNS
DGC Trainee .....STEVE BORS
Production Assistants .....REBECCA STEPHENSON
CONNOR RIELLY
NICHOLAS BAXTER
MAGDELENA KACZOROWSKA
Set Designers ..... MARK HITCHLER
SHARI RATLIFF
Art Department Coordinator ..... CHRIS DEXTER
Art Department Assistant ..... DANIEL KOBYLKA
Construction Coordinators .....JAN KOBYLKA
JOHNNY DALE
Construction Foreman ..... JACQUES PARADIS
Standby Carpenter..... JOHN KOBYLKA
Chargeperson Scenic Artist..... MALCOLM MCLEAN
Standby Painter..... DEREK BOBROFF
Head Greensman ..... ROHAN LYAL
Technical Advisor .....PETER TWIST
Production Accountants.....ANNE JACOBSEN
SCOTCH CRISTOSTOMO
Assistant Accountants.....JENNIFER GIANNONE
CINDY BYERLEY
MONIQUE LEDOHOWSKI
Payroll Accountant.....DYLAN WOODLEY
Transportation Coordinator ..... SCOTT IRVINE
Transportation Captains..... RON IRVINE
CARRIE O'BRAY
Extras Casting.....ANDREA BROWN
Dialogue & Movement Coach .....ANDREW MCILROY
Animal Handler .....PAUL JASPER
First Aid/Medics.....DOUG SINCLAIR
WARREN LANGILLE
Catering by .....TWICE A NIGHT CATERING
VFX Supervisor..... MICHAEL KENNEDY
Lead Data Wrangler ..... GORD DUNICK
Data Wranglers .....KEN CAINES
STEVEN JOHNSON
STEVEN TETHER
Witness Camera Operators ..... IAN SITTLINGER
SHAWN DIVERS
PETER PLANTA
Visual Effects Assistants .....JEFF COLCLOUGH
JAMES FORRESTER
MEGAN MACFADGEN
PAULA ZULKOVSKY
Additional Cyberscan and Lidar..... INDUSTRIAL PIXEL VFX

United Kingdom

Unit Production Manager ..... CHRIS BROCK
Second Assistant Director ..... JOEY COUGHLIN
Set Decorator/Art Director .....JENNIFER WILLIAMS
Assistant Set Decorator.....KATHRYN PYLE
Assistant Costume Designer.....LUCY BOWRING
Makeup & Hair Artists .....PAULA PRICE
TAMSIN BARBOSA
A Camera Operator .....JOHN GAMBLE
First Assistant Camera..... ALAN HALL
Second Assistant Camera.....HARRY GAMBLE
Script Supervisor.....JO BECKETT
Sound Mixer .....SIMON HAYES
Chief Lighting Technician.....JONATHAN SPENCER
Best Boy Electric ..... JASON MARTIN
Key Grip .....DARREN "DUTCH" HOLLAND
Best Boy Grip .....JAMES SAMS
Key Standby Prop ..... MATTHEW BRODERICK
Production Coordinator ..... JONATHAN SCOTT
2nd 2nd Assistant Director ..... DAISY BALDRY
3rd Assistant Director .....TERSA ORLANDO
Construction Coordinator .....JOHN BOHAN
Production Controller .....DONALD WALKER
Production Accountant ..... TREVOR BAGGE
Transportation Coordinator .....DEAN MORAN
DIT ..... STEPHAN BOOKAS
Data Wrangler ..... IAIN THOMSON
Video Assist Operator .....STEPHEN LEE
Visual Effects Lead Data Wrangler..... BEN BROWN
Visual Effects Data Wrangler ..... RICHARD EDWARDS-EARL
Lidar and Cyberscan .....CLEAR ANGLE

Baja

Filmed at ..... BAJA STUDIOS
Production Consultant .....LUISA GOMEZ DE SILVA
UPM..... IRAM COLLANTES
Production Coordinator..... SAHI CASTRO

Florida Aerial Unit

Production Supervisor .....CHRIS KUHL
Helicopter Pilot .....CRAIG HOSKING
Klaus Cam Techs .....SCOTT HOWELL
LINDSAY RODRIGUEZ
Red Multi-Camera Array Tech..... MAX PENNER
Flight Head Tech .....MICHAEL PAGAN
Location Manager..... SAM TEDESCO

VISUAL EFFECTS

Visual Effects by
MPC

VFX Supervisors.....SHELDON STOPSACK
PATRICK LEDDA
VFX Producers ..... CHRISTINA GRAHAM
ANOUK L'HEUREUX
REBECCA SCOTT
DFX Supervisor .....RICHARD LITTLE
2D Supervisors.....DOUG LARMOUR
CARLOS CABALLERO VALDES
GIACOMO MINEO
ZAMEER HUSSAIN
CG Supervisors.....AXEL AKESSON
RICHARD CLEGG
BEN JONES
SIMON JONES

Animation Supervisors . . . . . CATHERINE MULLAN
ALEXANDRE RONCO
Asset Supervisor . . . . . PATRICK HARBOUN
VFX Production Managers . . . . . KAYLEIGH HARDING
CARLOS CHACIN
GEORGE PEMBREY
JUSTINE ROSETTE-NELLIGAN
OLIVIA EVELYN
VFX Executive Producers . . . . . PHILIP GREENLOW
LAURA FITZPATRICK

VFX Production

ZAID BABEEL
PRATHIK BELOSE
YOGESH CHAUTEL
DAVID DE SOMMA
LORILEE EVANS
FRANCESCA FRAZZI
ADAM GALLAY
MITHUN HARIKUMAR
ADITYA KADAM
RAKESH KALI
GEORGIOUS KOLYRAS
KIRAN KUMAR
PATRICIA LEBLANC
CATHERINE MARTIN
VAMSI MEDURI
ROSANNA MORLEY
CHARLIE NORTH
NATASHA PEREIRO
THANDIWE PHILLIPS
LAUREN PURDY
PIP SELLICK-TAYLOR
KATH SMITH
SHELLEY SMITH
AMY TONG
BRIONY WARREN
MICHAEL BALOUN
SIDDHARTH BHAGWAT
SIAN DAVIES
BEN DUNCAN
OLIVIA EVELYN
EMMANUELLE GABAY
RANDA HADDAD
DEEPAK JALESH
GIRISH KAKADE
STEPHANIE KARIM
ELAYARAJA KRISHNAN
TARYN LAURENDEAU
ANNIE MACLEOD
HELEN MCAVOY-JAMES
VIDHI MERHA
ALLISON MURPHY
SHERIN PADAYATTY
JORDAN PETTERSEN
KIA POULIOT
PRITHVIJIT SARKAR
MEGH ANIL SHARMA
CHRISTIAN SMITH
JITHENDRAN THOTTUPURATH
DELPHINE VOLNY

Lead Digital Artists

ILLIA AFANASIEV
MASHI AKIYAMA
JON ATTENBOROUGH
BHAVIKA BAJPAI
GUNJAN BARUAH
FRANCIS BEAUREGARD
DANIEL BLACKER
DIONYSIS BOULOUTZAS
GEOFFREY COPPIN
ANTHONY DURAND
LINCOLN FERNANDES
NITIN GITE
BALA GOPISETTY
MICHAEL HIPP
GRAHAM HUDSON
OLIVIER JEZEQUEL
OWEN JONES
ANDREW KOWBELL
DAVID LIEBERMAN
MELODY MAHONEY
LUC-EWEN MARTIN-FENOUILLET
ROHIT AGARWAL
MICHELE ALESSI
DURAI BABU
BRYAN BARTLETT
NICOLAS BEAUFAYS
CHRIS BENDING
GAELLE BOSSIS
FRANCESCO CAPONE
HASLINA DASLEY
PASCAL ETANGSALE
KREMENA GANEVA
SERGEI GLOUK
BRIAN GOSSART
JAMES HOOD
SHRIKANT JAIN
STEPHEN JOLLEY
LYUBOMIR KIRKOV
LOUIS LAFLAMME-FILLION
ANDREAS LOOSE
PRAVIN MAHTANI
MARK MICHAELS
THOMAS MUELLER
AMY PASKOW
JOHN PRIETO
ANDRES PUENTE
MARTIN REIDEL
SRINIVASAN S
DAVID SCHNEIDER
NICOLAS SPARKS
FILIP SUSTEK
SEBASTIAN TRUJILLO
JON VAN HOEY SMITH
MIKE WOODHEAD
SATISHA P. Y
GIANLUCA PIZZAIA
HOWARD PROTHEROE
BALAJI REDDY
ROGER RODRIGUEZ
FEDERICO SCARBINI
DAVIDE SIBILIA
JOHNNY SPINELLI
TERRY THOMPSON
EMILY VAILLANCOURT
CHRISTOPHER WILSON

Digital Artists

LOURENCO ABREU
ANASTASIOS AGIAKATSIKAS
MOHAMMAD AKRAM
CARLO ALBERTO BAGLIOLID
PAUL AMIRAS
MUHAMMED ANAS
ALPHY ANTO
PAUL ARION
SURESH ARUMUGAKON
DAVID ARMITAGE
NASEEM ARSHAD
AMAYA AYERS
VIVEKANANDAN B
KARTHICK BALAKRISHNAN
ANDRZEJ BANDURSKI
PETA BAYLEY
KLEISI BEGAJ
ALEXANDRA BERNIER
LEONARDO BIANCHI
PETER BLACKBURN
SWAMY BOGRAM
FRANCESC BOLLO
JONATHAN BOURDUA
MARCO BREMM
HELEN BROWNELL
DANG BUBENDORFF
JERONIMO CALDERON
LUCA CANTINI
ARTHUR CARNOT
PIERRE CATAFORD
VARGHESE CHANDY
SOLENE CHAN-LAM
CLEMENT CHAUDAT
ADAM CHESHIRE
ALEXIS CHOQUARD
PEDRAM CHRISTOPHER
STEFANO CIERI
RICCARDO COCCIA
SEAN CONLY
ASTON CONSTANTINIDES
MIQUEL ANGEL COROMINAS PLA
JIE DA
NATALIA DE LA GARZA
BALAJI DEGALA
JULIO DEL RIO HERNANDEZ
ANDREANNE DEMERS
OPEYEMI ADELEKAN
MEHROJ AHMAD
AMER ALAMEDDINE
HOLLY ALDERSLEY
ANUJ ANAND
KRISHNA ANTHARA
GALDER APRAIZ
CHARLES ARULRAJ
VIVIANE ASSAAD
GABRIEL ARNOLD
ATUL ATUL KARMA
UBAISE AZEEZ
JAMES BAILEY
YUNUS BALCIOGLU
REMY BAY
BOYAN BAYNOV
CLAIR BELLENS
GUILLAUME BERTHOUMIEU
NUNZIO BITETTI
SOMNATH BOBADE
AMELIE BOIRON
BOGDAN BONDARCHUK
JAMES BOWN
STEPHANIE BROUSSAUD
ROB BRYSON
GIULIA CADEDDU
VITTORIO CANTATORE
MARCO CARBONI
STEFANO CARTA
FILIPE CERQUEIRA
JERLY CHANG
ABHISHEK CHATURVEDI
AYUSHI CHAUDHARY
DIPAK CHETRY
ADITI CHOWDHURY
VISWAMITRA CHUNCHU
ALEXIS CLAUX
BENJAMIN CONDY
MOLLIE CONNOR
MARIA CORCHO
BHARGAVA D
JAREK DAWIDZIUK
DAVID DEBACKER
ELISE DEGLAU
VALENTIN DELY
JULIEN DERAGON

VINCENT DESILETS
NICOLAS DESMET
PAUL D'HERBEMONT
VLADIMIR DOBREV
MATTEO DOGLIOTTI
MRINAL DUTTA
BHARATH EDIGA
BALAJI ELANGOVAN
SOHRAB ESFEHANI
FATHIMA FEMINO
DANIEL FERNANDEZ PARRA
GUILLAUME FRADIN
KARTHIK GANESH
OMAR GARCIA CASTANEDA
OLE GEIR EIDSHEIM
GABRIEL GIROUX-VEILLEUX
YOEL GODO
SATYA GOTTAPU
PUSHPARAJ GOVINDAN
NICOLAAS GROOT BLUEMINK
MARTINE GUAY
MELANIE R. GUERREIRO
JOAQUIN GUTIERREZ
OLIVER HERMANN
RUBEN HINAREJOS GUERRA
SAMANTHA HISCOCK
VLAD HOLST
SHIH-LING HUANG
ROMAIN HUBERT
SARAH IDUWE
MOHAMED IRFAN
ALDRIN JAISON
JIJO JOSEPH KURIAKOSE
IGOR JOVANOVIC
ARUN KUMAR K
ADVAIT KAMBLE
ADITHYA KASHYAP
RAJENDRA KATTIMANI
ALEXIS KERJOSSE
HIMANSHU KHATRI
NANDHA KISHORE
SRINIVASA R KONDAPURAM
AKSHAY KOTHARI
MATEUSZ KRZASTEK
ANNURUP KUMAAR
SUPRITH KUMAR
PRASHANT KUMAR
SENDIL KUMAR
AVINASH KUMAR
NIKHIL KUMAR
AKASH KUMAR SINGH
NADEZDA KUZAMINA
SENTHILKUMAR KV
JULIEN LABUSSIERE
EMERIC LAROCHETTE
JAMES LEANING
GAEUN LEE
THOMAS LEMOINE
NAHUEL LETIZIA
HUNG CHUN LIN

JEROEN DESMET
ETIENNE DEVILLEE
FREDERIC DIN EBONGUE
NACHO DOCTOR
HUGO DROLET
ANDREA DUTTI
SENTHIL R ELANGOVAN
LUDVIG ELIASSON
ANDY FEERY
SVEIN FERKINGSTAD
WILL FIFE
NEVILLE FREITAS
ÁLVARO GARCÍA
ANKUSH GAWANDE
SANDIP GHATEK
JOSE GLORIA
IGOR GONZALEZ
SAMPATH GOUD THATIPAMULA
STEPHANIE GRARD
MARIO GROSU
DINESH GUDIMETLA
JONATHAN GUILLERM
PATRICK HALL
EMILIO HERNANDEZ
ROBERT HINCHEY
ANDREW HODGSON
MICHAEL HONISCH
WEI HAO HUANG
REYWEL HYLAND
NEERAJ INGLE
KOTESWARARAO JADA
KEITH JONES
JAY JOSHI
RENGANATH K
NOUSHAD KALLINGAL
KAVITA KAPRI
DARPAN KATARIA
PETAR KERANOV
MOHAMMED ASEEM KHAN
PEDRAM KHOSHBAKHT
MADHU SHARAN KOLLURI
MUZAFFER KORKUT
RAJESH KRISHNAMURTHY
BARTEK KUJBIDA
PRASANNA KUMAR
NIVAS KUMAR
KARUPPASAMY KUMAR
RAVI KUMAR
RAKESH KUMAR
D.NARESH KUMAR
DOBROMILA KUTNAK
RAJESH KUMAR KV
GEORGIOS KYPARISSOUS
MATTHIEU LAILLER
MARION LAURIN
KEVIN LECOCQ
JULIEN LEFEBVRE
NICK LEONARD
KITTY LIN
SHUCHEN LIN

DANIEL LLUSSA
LOKESH MADDELA
DHANJEE MAHESHWARI
DIPEN MAJMUNDAR
SHAHID MALIK
HIMARAM MANDALI
FRAN MARTINEZ EXPOSITO
RUDY MASSAR
CHRISTOPHER MCKENNA
MYKE MENDES
FLORIAN MEYER
ANKUR MISHRA
SUNIL MOHAPATRA
AUNDRAY MORRIS
ADRIANO MURACA
AVAIS NAJAR
HEMA NALLAKA
SHUVAYU NANDI
MARIJUS NEVERDAUSKIS
CHUANG NIU
ROBIN NORDSTEIN
DIARMAID O'CONNOR
DOMINIQUE OTADI
GIUSEPPE PAGNOZZI
SESHATHRI PALANIVEL
SOM PANDEY
BALASUBRAMANI PARTHASARATHY
GINA PENTASSUGLIA
NATHALIE PICHETTE
YOHANNA PONCELIN DE RAUCOURT
JACK POWELL
FILIPPO PRETI
MURTHY PUTREVU
YANN RABAUD
RINKI RAI
BALAJI RAJENDRAN
LUDOVIC RAMISANDRAINA
NAGESWARA RAO
RAGHU RAVICHANDRAN
AVINASH REDDY
SUKUMARAN REGUNATHAN
DENIS REVA
GEOFFREY REYNAUD
EVAN ROBERTS
DARIEL RODRIGUEZ
PHIL ROUSE
SASIKUMAR S
HIMANSU SAHOO
ALICIA SALEH CAVERO
HENNING SANDEN
NICHOLAS SARGENT
JAMIE SCHUMACHER
RAMESHBABU MORKONDA SETHURAMAN
FARAZ SHANYAR
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NIKOLA SIMEONOV
GIOVANNI SIMONATO
PURAB SINGH
SUKHMEET SINGH
FELIX SLINGER-THOMPSON

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YANN MADEC
SURYAKANTA MAHUNTA
SURAJ MAKHIJA
SANDEEP MALKARI
LAURA MARTIN
GIOVANNI MASCHERPA
JAVAD MATOORIAN-POUR
LUIS MEDINA VILLEGAS
CHLOE MESNAGE
CHLOE MILLE
RAM MOHAN
SNEHAL MOHAPATRA
SURESH MUMMOORTHY
BABURAJAN MV
APPALARAJU NALI
NANDINI NAMBIAR
ERWAN NAUDIN
GIANG NGUYEN
YASHWANTH NOOGALA
ABDELKADER NOUAR
BARTLOMIEJ OLEJNICZAK
GIRISH KUMAR P V
DIEGO PALACIOS
OLEKSANDR PANASKEVYCH
FORAM PARDIWALA
MATTHIEU PAUGAM
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HOLLY POTTER
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RAJESH RAGUNATH
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JACLYN STAUBER
FAZA SULTHON
RRAMU SUNDAR
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SANJAY TAWALE
GEETA THAPAR
MATHILDE TOLLEC
YVES TREMBLAY
MURRAY TRUELOVE
AUDRIUS URBONAVICIUS
KAMESHWARAN VAJJIRAVELU
G D VASANTHARAJAN
JAN VAVRUSA
DAMODARAN VENKATESAN
RAMAKANTH VENUKANTI
LUCA VITALI
TOULY WAYO
HELGA YEO
KARLY YOHE
KEVEN STAPLETON
PASCALE ST-PIERRE
JANE SUN
HEMATH SURANA
ASHWIN SWEATH
VARSHITHA T
BINOD TALUKDAR
MAHMOOD TARIQ
DELTON TAYENJAM
ALAIN THAY
ANDREANNE TREMBLAY
JAMIE TREMELLING
DIMITRI URADOVSKIY
BARANI V
MATHIEU VALLET
GEOFFREY VATTAN
VELMURUGAN VELMURUGAN R
RAJKAMAL VENKATESHWARALU
RUBEN VILLORIA
BRICE WAHL
WINEETH WILSON
KWOK KEUNG YEUNG
DAN ZELCS

Production Support

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MARINA AZON
MOATAZ BASSIOUNI
RORY BEDWARD
CLEMENCE BROCHOIRE
NATHAN CARPENTER
SENTHILKUMAR CHINNASAMY
LUKE DHAND
RUBEN DIAZ HERNANDEZ
FRANCISCO GOCHEZ
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UMESH MALAGI
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ASH REEVES
TAREK SAID
ADAM WALKER
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BEN BATTY
ANURAG BISHT
LAUREN CAMILLERI
MARK CARR
WILLIAM COLALUCA
GURINDER DHUDWAR
DAVID FOREST
MARILOU HARDY ST-ARMAND
ANDREW HOWARTH
CALLUM JAMES
CLAIR JONES
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GIANPAOLO MARCOGLIESE
RYN NAVA
PAUL ORMEROD
TRUSHNA PATEL
RICHARD PICKLER
FRANCIS PROVENCHER
NAURIS SADOVSKIS
FABIÀ SERRA ARRIZABALAGA
JAMIE WINN

Heads of Production ..... SIOBHAN BENTLEY
LAUREN MCCALLUM
UMA KRISHNAMURTHY
Heads of Technology ..... GEORG WIELAND
BEN WILLIAMS
SHAJY THOMAS
Heads of CG ..... ELLIOT NEWMAN
DANN TARMY
Global Head of Production ..... RACHEL MATCHETT
Executive Producer ..... CHRISTIAN ROBERTON

Art Design ..... RAVI BANSAL
NADIA MOGILEV

Postvis Supervisor ..... ALEX CANNON
Postvis Producer ..... KIM MENASTER
Postvis Coordinator ..... CHRISTINE GLOBKE-SARIC
Postvis Artists ..... SIMON HALPERN
ISAAC HINGLEY
ALEX SOKOLOFF
CONNOR TRACY
Pike Compositing Supervisor ..... JOSEPH ZAKI
Pike Compositors ..... SARAH BLANK
MARC STEINBERG
DAVID WOLGEMUTH

Visual Effects and Animation by
ATOMIC FICTION

VFX Supervisors ..... JIM GIBBS
Senior Visual Effects Supervisor ..... RYAN TUDHOPE
Executive Visual Effects Producer ..... MARC SADEGHI
Visual Effects Producers ..... KOREY JAMES CAUCHON
ANNIE NORMANDIN
Digital Effects Supervisor ..... RUDY GROSSMAN
Compositing Supervisors ..... MATTHEW DUVALL
WOEI HSI LEE
Production Managers ..... MARIE-EVE AUTHIER
DARNIE GALLOWAY
Visual Effects Coordinators ..... LORNA KIDJO
MARINE LAVIÉVILLE
Art Director ..... BRIAN FLORA
Visual Effects Editorial ..... ERICK LEOS

Lead Artists ..... KENNY YONG
TODD DUFOUR
MARK JOEY TANG

Digital Artists

LENORA ACIDERA
BENJAMIN BURR
CHRISTIANE CAYA
YOUJIN CHOUNG
MIKE DACKO
NICOLAS DUCHESNEAU-TSIMIKLIS
JONATHAN FLEMING-BOCK
DANIEL GIRON
SIMON HÉTU
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HIROFUMI KASAGI
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ROBERT PELLERIN
SEAN SAMUELS
MYUNGKI SONG
JONATHON SUMNER
ANTOINE WIBAUT
KAT BLACK
SEBASTIEN CARRILLO
GUILLAUME CHARRON
KEVIN COUTURE
BARRETT DAVIS
JEREMY ELIOSOFF
BRIAN FUKUSHIMA
LEONARDO GRABAU
ALFRED ZHUO HONGJI
JOSEPH WILLIAM HUGHES II
SHARON JOHNSON
SARAH KFOURY
SEBASTIEN LECLERC
JESSE MELER
SEAN O'CONNOR
ANNIE PATENAUDE
JUAN ANTONIO RODRIGUEZ
MARQUE PIERRE SONDERGAARD
LAURENT SREY
MARC TAGANAS

Visual Effects and Animation by
RODEO FX, MONTREAL

Visual Effects Supervisor ..... MARTIN LIPMANN
Visual Effects Producer ..... ERIC BRUNEAU
Visual Effects Project Manager ..... NANCY LAMONTAGNE
Visual Effects Coordinator ..... AMELIE THOMAS
Visual Effects Production Assistant ..... SARAH ELIZABETH HOWE
VFX Editor ..... CELINE ZAPATER
Visual Effects Executive Producer ..... SÉBASTIEN MOREAU
VP of Development ..... JORDAN SOLES
VP of Production ..... ISABELLE LANGLOIS
CG Supervisor ..... GABRIELE GENNARO
Compositing Supervisor ..... MARTIN LARRIVEE
Matte Painters ..... MATTHIEU VEILLETTE
OLIVIER MARTIN
Matte Painter TD ..... OLIVIER GOULET
FX Artists ..... JONATHAN LABORDE
SÉBASTIEN TAFANI
VINCENT FORTIN
Lighting Artists ..... VLADIMIR ISAILOVIC
PATRICK COITEUX
Modeling ..... HUNTER ROSENBERG
Matchmove ..... JEAN-PHILIPPE VOYER
LOIC BEGUEL
Texture Artist ..... DIEGO ROMO

Digital Compositors

ALEJANDRO MIRANDA
CÉDRIC TREMBLAY
ERIC LARIVEE
JÉRÉMIE MAHEU
NANCY GONZALES
SIMON LEHEMBRE
XAVIER FOURMOND
BRANDON BLEVINS
CHARLES LABBE
FRANCIS LAROUCHE
MARIE-EVE GÉLINAS
PIERRE-HUGUES VACHON
THOMAS MONTMINY-BRODEUR

Rotoscope Artists ..... CHARLES TREMBLAY
DAVID MONFETTE
DIDIER COUP-FABIANO
JEAN-ALEXANDRE DUFOUR

Visual Effects by Iola VFX LLC

VFX Supervisors ..... TRENT CLAUS
CLIFF WELSH
VFX Executive Producer ..... THOMAS NITTMANN
VFX Producer ..... MAX LEONARD
VFX Coordinator ..... ANWEI CHEN
Compositing Supervisor ..... EDSON WILLIAMS

Digital Artists

WILLIAM BARKUS
CHRIS CABRERA
MATT CORDERO
DAVID HERNANDEZ
DREW HUNTLEY
SUN LEE
SARAH MARIKAR
GREG MEADOWS
JASON MULYADI
BRUNO PARENTI
DAN BARTOLUCCI
PATRICK CANNING
KIRK GRAVATT
CHRIS HUNSBERGER
SARAH KETURAH
LEE MAR
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JOHN POLYSON
JASON SCHAEFER
GREG SOUERS
NAEEM STEWART
JUSTIN TIRADO
CARY WELTON
KAZUYOSHI YAMAGIWA
CHRIS RADCLIFFE
JOSH SINGER
G ALLEN STEWART
JEREMIAH SWEENEY
YUKI UEHARA
ERIK WERLIN
NATSUKO YAMASHITA

Visual Effects by
CoSA|VFX.

Visual Effects by
INDUSTRIAL LIGHT & MAGIC,
A LUCASFILM LTD. COMPANY

Medusa Performance Capture by
INDUSTRIAL LIGHT & MAGIC
and DISNEY RESEARCH

SEAN IDOL
PAIGE WARREN
NIKKI SMITH

Previsualisation by
THE THIRD FLOOR, INC.

Previs Supervisors ..... NICHOLAS MARKEL
CHRIS WILLIE WILLIAMS
Previs Lead Artist ..... MARCELINO NEWQUIST
Previs Editor ..... SEAN ROURKE
Previs Coordinator ..... HARRISON MUECKE
Previsualization Artists ..... LAURA KRAUSE
MATTHEW MANERS
MICHAEL CAWOOD
MARIANNE BELL
SUZANNE CIPOLLETTI

Additional Previsualisation by
UNIT ELEVEN

Scene-Space Inpainting and
Video Denoising Technology ..... DISNEY RESEARCH
Digital Visual Effects Pulls ..... JOUST
Cyberscan and Lidar Services ..... WYSIWYG
WYSIWYG Lidar Representative ..... NICOLA MODONESI

3D Conversion by
LEGEND 3D

Stereoscopic Supervisor ..... TONY BALDRIDGE
Stereoscopic Producers ..... CAPRICE PAXTON
JOSA PORTER
Stereo Production Manager ..... PHILIP MARVIN
Digital Production Manager ..... TIKU FISHER
Depth Supervisor ..... VINCE NIEBLA
Compositing Supervisor ..... ERASMO ROMERO
Roto/Paint Manager ..... LYNN SIBLEY
Roto/Paint Supervisor ..... CLARK HARDING

Production Coordinators ..... JESSIE TURK
RYAN PARKER
ASHLEY MERLA
SANDY PHETCHAMPHONE
VFX Coordinator ..... VISHAL RUSTGI
Production Assistant ..... ESMERALDA RAMIREZ
Stereo Editorial ..... H.R. BARNETT
JACK RUNYON
NANCY WANG
EVA ZEMAITIS

Lead Stereo Artists

JARED BUFORD	WENDY NGUYEN
KATHRYN FAY	JOHN WOOTTON
DIDA TOSHEVA	ANGELINA KRYVOSHEYINA
EDDY WOLFSON	VINCENT NGUYEN
RAY TRIMM	QUAN JIANG
KIM HENRY	SARAH CANALE
NICOLAS CASANOVA	RYAN RAMSEY

Production Support

DANE ANDERSON	JOHN ANDREWS
YESOD STONE	SUMITA PANDEY
KATHLEEN TRAN	SUJOY ROY

Stereo TD ..... KEN IMURA

Stereo Conversion by
PRIME FOCUS WORLD
Stereoscopic Supervisor ..... BARRY O'BRIEN
Stereoscopic Producers ..... CASSIUS VAZ
RICHARD EDWARDS

Production Support ..... CAROLINA KARLSON
NICOLE KARLSON
ESRIQ HIDIL
DHRUV UPPAL
Stereo Editor ..... JANAK GRIFFIN-RAI
Stereo Artists ..... VISHAL PATEL
NARESH RAWAT

MUSIC

"Preludio of Sonata No. 6"
Arranged by William Malpede

"Divertimento"
Arranged by Geoff Zanelli

"Maggie Mae"
Written by George Harrison, John Lennon,
Paul McCartney, Richard Starkey

"Wedding March"
Arranged by Steve Morrell

Soundtrack Available on
Walt Disney Records

American Humane monitored the animal action.
No animals were harmed®. (AHA 06764)
American Humane Association

The Producers Wish To Thank:
Jeffrey Chernov
Lynne Benzie

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the Australian Government

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Gold Coast, Queensland, Australia

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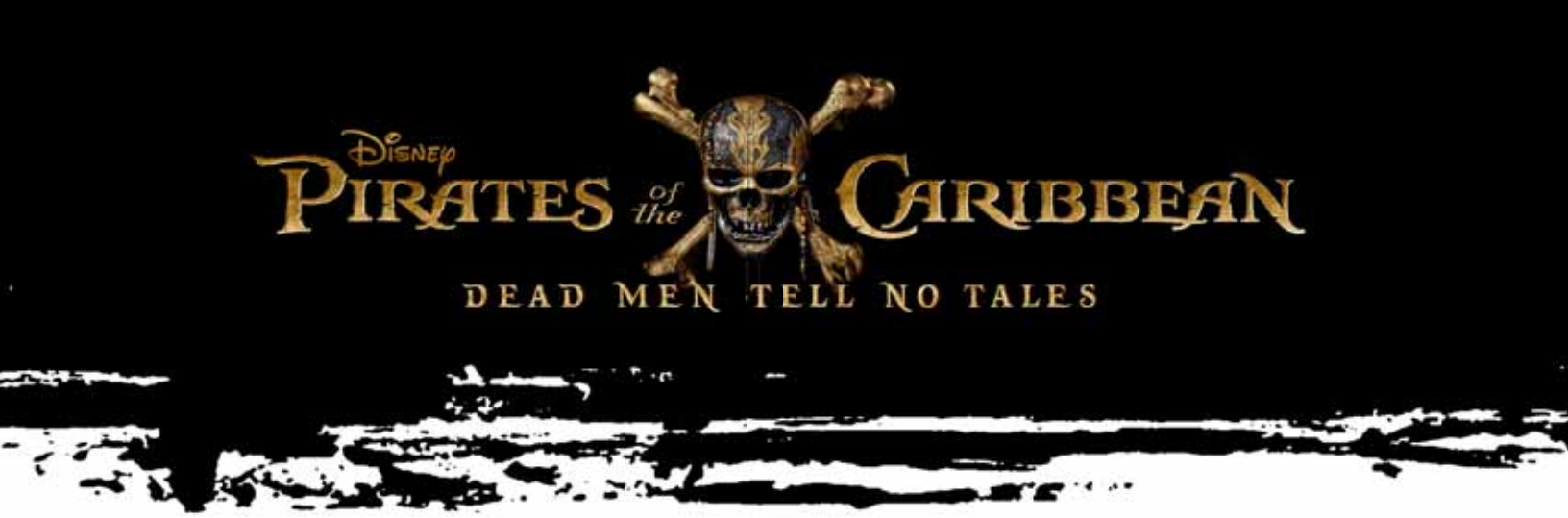


From Disney and Jerry Bruckheimer Films comes "Pirates of the Caribbean: Dead Men Tell No Tales," the fifth film in the now-iconic "Pirates of the Caribbean" film franchise, which returns Johnny Depp to his Academy Award®-nominated role as the outrageous, swashbuckling scoundrel Captain Jack Sparrow. Depp is joined in this new adventure with Oscar® winners Javier Bardem and Geoffrey Rush, and cast members both new and familiar to "Pirates of the Caribbean" fans.

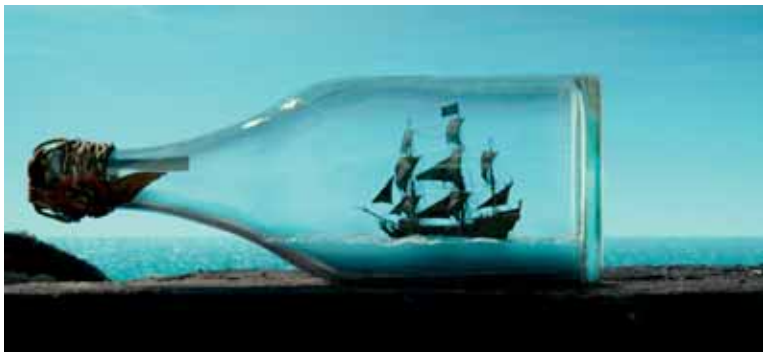
Produced by Jerry Bruckheimer and directed by Joachim Rønning and Espen Sandberg, "Pirates of the Caribbean: Dead Men Tell No Tales" is a rollicking new tale of the high seas infused with the elements of fantasy, humor and action that have resulted in an international phenomenon for the past 13 years.

With the release of "Pirates of the Caribbean: The Curse of the Black Pearl" back in 2003 came the dawn of Jerry Bruckheimer's most successful franchise, one of the most successful series of films in the history of the Disney Studios. The film series was to become a game-changing, culture-altering, zeitgeist-boosting, history-making phenomenon, with the first film followed by "Pirates of the Caribbean: Dead Man's Chest" (2006), "Pirates of the Caribbean: At World's End" (2007) and "Pirates of the Caribbean: On Stranger Tides" (2011). Collectively, these four films have brought in over $3.7 billion of worldwide box-office receipts, but, more importantly, inspired and delighted audiences of all ages around the globe.

Now, the rip-roaring "Pirates of the Caribbean: Dead Men Tell No Tales," finds down-on-his-luck Captain Jack feeling the winds of ill fortune blowing strongly his way when deadly ghost sailors, led by the terrifying Captain Salazar, escape from the Devil's Triangle bent on killing every pirate at sea—notably Jack. Jack's only hope of survival lies in the legendary Trident of Poseidon, but to find it he must forge an uneasy alliance with Carina Smyth, a brilliant and beautiful astronomer, and Henry, a headstrong young sailor in the Royal Navy. At the helm of the Dying Gull, his pitifully small and shabby ship, Captain Jack seeks not only to reverse his recent spate of ill fortune but to save his very life from the most formidable and malicious foe he has ever faced.

In addition to Johnny Depp, who was most recently seen in "Fantastic Beasts and Where to Find Them" and

Disney's "Alice Through the Looking Glass," "Pirates of the Caribbean: Dead Men Tell No Tales" stars Academy Award® winner Javier Bardem ("No Country for Old Men," "Skyfall"), Brenton Thwaites ("The Giver," "Maleficent"), Kaya Scodelario ("The Maze Runner" films, upcoming "The King's Daughter"), Kevin R. McNally ("Pirates of the Caribbean" franchise, "Macbeth Unhinged"), Golshifteh Farahani ("Paterson," "Body of Lies"), David Wenham ("Lion," "300: Rise of an Empire"), Stephen Graham ("Pirates of the Caribbean" franchise, "Gangs of New York") and Oscar® winner Geoffrey Rush ("The King's Speech," "Pirates of the Caribbean" franchise).



The screenplay for the new adventure is by Jeff Nathanson ("Catch Me If You Can," "Indiana Jones and the Kingdom of the Crystal Skull"), from a story by Nathanson and Terry Rossio. The executive producers are Mike Stenson, Chad Oman, Joe Caracciolo, Jr., Terry Rossio and Brigham Taylor.

Behind-the-scenes talent includes director of photography Paul Cameron ("Collateral," "Déjà Vu"), production designer Nigel Phelps ("Pearl Harbor," "World War Z"), costume designer Penny Rose (all four previous "Pirates of the Caribbean" films), Academy Award®-winning hair and makeup designer Peter King (all six "The Lord of the Rings" and "The Hobbit" films), editors Roger Barton ("Pearl Harbor," "Bad Boys II") and Leigh Folsom-Boyd ("Fast & Furious 6," "Furious 7"), visual effects supervisor Gary Brozenich (an Oscar® nominee for "The Lone Ranger" who previously worked on "Pirates of the Caribbean: On Stranger Tides"), stunt coordinator Thomas Robinson Harper (Marvel Studios' "Guardians of the Galaxy," "The Jungle Book") and Emmy® Award-winning composer Geoff Zanelli, who worked closely with Hans Zimmer on all four previous "Pirates of the Caribbean" films.

"Pirates of the Caribbean: Dead Men Tell No Tales" drops anchor in U.S. theaters on May 26, 2017, in Digital 3D, RealD 3D and IMAX 3D.

BACK TO THE SHIPS

When Jerry Bruckheimer and Disney got set to jump into making the next "Pirates of the Caribbean" film, they began a search for a new story that would take the series a few steps forward, while at the same time harken back to the elements of fantasy, action, comedy, and elements of the supernatural that had made the first film such a sensation.

The search eventually led them to accomplished and talented screenwriter Jeff Nathanson, who began to develop the story with veteran "Pirates of the Caribbean" screenwriter Terry Rossio. Rossio, who shares a story by credit with Nathanson, wrote the screenplays for the first four films of the "Pirates of the Caribbean" series with his writing partner, Ted Elliott.

While fully respectful to all that came before in the first four films, Nathanson—who has written the likes of "Indiana Jones and the Kingdom of the Crystal Skull," "Catch Me If You Can" and "The Terminal" for Steven Spielberg—was eager to make his own mark. "Jeff was unencumbered by the history of the franchise," explains executive producer Chad Oman. "He was able to objectively look at the series and bring a fresh imagination and creative point of view. He's also a very funny guy who brings a lot of humor to his writing."

“I’m a big fan of the franchise and have enormous respect for what Ted and Terry have created,” says Nathanson. “It’s such a rich and wonderful world to step into, with so many great artists in front of and behind the camera working to bring it to life. I felt my job as a new writer coming into this established family was to both honor the spirit of the previous films while giving a new generation of fans a movie to call their own.

“The ‘Pirates’ franchise is very tricky,” continues Nathanson, “because it combines huge action with supernatural suspense, romance and comedy. It’s also a highly researched pirate epic that attempts to stay very true to the period. The key is to balance it all while telling an emotional good story, and finding ways to use these characters in ways we’ve never seen before.”

“Dead Men Tell No Tales” would continue what had become a subtext in the tradition of the previous “Pirates of the Caribbean” movies—a story about parents and children. “It’s a theme that has given emotional backbone to the entire series,” explains Jerry Bruckheimer. “The story of Elizabeth Swann’s sometimes trying but tender relationship with her father, Governor Weatherby Swann, is dealt with in the first two films. Will Turner’s desperate attempts to free his father, Bootstrap Bill, from bondage aboard the Flying Dutchman, is a crucial element of the second and third movies. Angelica’s tormented relationship with her father, Blackbeard, is an important element of the fourth film. In the fifth, both Henry Turner and Carina Smyth are either trying to liberate, or search for, their fathers.

“And meanwhile,” Bruckheimer continues, “Captain Jack shares moments with his pirate dad, Captain Teague, in the third and fourth films, and with his long-lost Uncle Jack in the fifth. The ‘Pirates of the Caribbean’ movies really are a family affair in more ways than one.”

Bruckheimer adds, “And speaking of family, we also wanted to bring Captain Barbossa, Will Turner, Gibbs and other old favorites back into the picture, but also invent a riveting new antagonist and other new characters to refresh the ‘Pirates of the Caribbean’ world.”

Like Ted Elliott and Terry Rossio before him, Jeff Nathanson also studied the original Disneyland attraction for tone and ideas. “I have three kids,” he notes, “so it wasn’t hard to get the family on board for research trips to Disneyland. The ride is an incredible source of inspiration, and it’s hard not to use elements when writing the movie.” And, in fact, the title of the new film would harken right back to the ominous words frequently and darkly intoned on the original attraction: “Dead Men Tell No Tales.”

As a result of his skill and appreciation for the franchise, Nathanson’s screenplay is laced with the massive action set pieces and comedy that have become the hallmarks of the previous “Pirates of the Caribbean” movies—with a considerable dollop of emotion and heart.

CAPTAINS AT THE HELM

While Jeff Nathanson was busy bringing the filmmakers’ vision and the spirit of the new adventure to life, the hunt for a director began in earnest. What no one quite expected, however, was that they would wind up not with one, but two. Or that they would hail from Norway, more than five thousand miles from Hollywood, a

country with its own historic tradition of seafaring pirates...although they were better known as Vikings.

In truth, the Norwegian directing team of Joachim Rønning and Espen Sandberg—who had impressed international audiences with their Academy Award®-nominated epic tale of real-life ocean exploration, "Kon-Tiki," followed by the highly rated, big-scale Netflix miniseries "Marco Polo"—aggressively pursued the job, having been fervent fans of the franchise.

Explaining his choice of directors, Jerry Bruckheimer says, "When you bring Academy Award®- nominated filmmakers who are young, aggressive and hard-working to tell a story that's been told four times before, they have a fresh approach. And that's what we wanted. We wanted them to come in with their creativity and their great film vocabulary to make this 'Pirates' really special and really fresh."

Continuing, he adds, "They bring a lot of style and a lot of flash to the film. It's a whole re-invention of the making of a 'Pirates' movie, in the way that they approached it, how they did it and how they do the music. Everything is moving very fast."

"Espen and Joachim are big fans of the franchise," comments executive producer Chad Oman, president of Jerry Bruckheimer Films. "They bring a lot of enthusiasm and a youthful sensibility to the project, and are used to working on water and under difficult circumstances. Although 'Dead Men Tell No Tales' is on a much bigger scale than their previous productions, their background really lent itself to help them accomplish the huge tasks they would be faced with on this one."

For the directors, the opportunity to be part of the "Pirates of the Caribbean" franchise was a dream come true. "It's the kind of movie we grew up with and love," Sandberg says. "That mix of adventure, action and comedy is what we've always loved about big American movies."

Confesses Rønning, "The Pirates films remind me about the kind of movies that inspired me to become a filmmaker when I was a kid. Now that I have kids of my own, it's great to make a movie that they can watch, too. It's a true family movie.

"We know that trying to do something original with the fifth installment was going to be a challenge, but that was important to us," continues Rønning, to which Sandberg adds, "It's an amazing franchise, and a great responsibility for us. There are so many fans around the world, and we were fans as well watching the movies in Norway."

Rønning and Sandberg were also somewhat astonished to find themselves in the employ of a producer they had admired for years. "When we were kids, we watched Bruckheimer films," says Rønning. "But being from Norway, those kinds of movies felt very far away from us. I remember our first meetings with Jerry, and it was insane for Espen and me, because he's a hero. We're working with someone we grew up idolizing. He's a legend."

It was important to the directors that "Dead Men Tell No Tales" would be as fun for viewers who had never seen

a “Pirates of the Caribbean” film as it would be for longtime fans of the franchise. Sandberg comments, “We made sure that we introduced all the characters and presented them in a thorough way. We also have two new main characters in the movie and a new villain. So it’s very much a movie that you can enjoy even though you haven’t seen the other movies. But if you have, it will definitely generate more depth for you. So it works on several layers.”

On their approach, Rønning says, “They’re all great movies, but the first ‘Pirates of the Caribbean’ was special. We wanted to try and go back a little bit to that to make it a little darker, a little raunchier. It was also very important for us that Jack Sparrow is always Jack Sparrow. We wanted to try, like they did very much in the first ‘Pirates’ movie, to create real characters that you can identify with. There’s a real love story and then Jack Sparrow comes in and crashes the party. That dynamic and that structure was something that we really went for and then at the same time keeping the darker elements intact.”

Sandberg adds, “We wanted to make the script and the movie, like Joachim said, in the spirit of the first movie, which had inspired us. But we were also really inspired by the ride at Disneyland because when you take that with a kid, it is fun but it’s also very scary. So we wanted to get that same thrill.”

Working on a movie of such grand scale and production value was new for the directors, but they approached it with confidence. “All the ‘Pirates’ movies are epic,” says Sandberg. “We wanted this movie to feel just as grand and be a fun ride. We wanted it to feel like the ride, to be fun and scary and emotional, and that means huge action pieces that are all very original and unique that you haven’t seen before. Also we wanted it to be up close and emotional, and have some touching scenes in there as well. Of course, it’s very, very funny thanks to Johnny and the other actors. It is a huge group effort, and we have an amazing team both behind and in front of the camera to make this into an epic, fun ride of a movie.”

Adds Rønning, “As Espen was saying, there’s a great tradition in the franchise to find that grand action piece that can go on for a little while and that you’ve never seen before, and that’s original. I remember in one of my first meetings with Johnny Depp, he was talking about the character Jack Sparrow and what inspired him, and he was talking about Buster Keaton and Charlie Chaplin. So what we set out to do was to give him some of those Buster Keaton-esque comedy action moments, but for a modern audience.”

Summing up the experience of working on the film for both of them, Rønning says, “It was like a surreal moment every day on this shoot because not only is it huge in scope, production-wise, but we’re also dealing with iconic characters and iconic ships and elements that have meant so much to us growing up with this franchise as well. So, for us, it became more like a proverbial sandbox in a way, in that we had all these insanely big toys to play with. I felt there was some sense of magic walking onto that set and having these characters around. That was fantastic.”

ALL HANDS ON DECK

Bruckheimer, Rønning and Sandberg began to assemble and reassemble cast members both new and familiar. In addition to Johnny Depp reprising his fan-favorite role of the freewheeling Jack Sparrow, Australia's own national treasure Geoffrey Rush returns as Captain Barbossa, now commandeering the late Blackbeard's vessel, Queen Anne's Revenge, and literally sitting on a mountain of booty; Kevin R. McNally, making it five for five, as Jack's first mate Joshamee Gibbs, teller of tall tales and himself no stranger to the rum bottle; Stephen Graham as the delightfully dim Scrum; Martin Klebba as the diminutive and scrappy Marty; Giles New and Angus Barnett as Murtogg and Mullroy, having made the move from redcoats to pirates at the finale of "At World's End"; and the irrepressible Jack the Monkey, Barbossa's beloved companion (though much disliked by Captain Jack), portrayed by the talented white-throated capuchins Pablo and Chiquita; and, to the delight of "Pirates of the Caribbean" fans everywhere, Orlando Bloom as Will Turner, cursed to eternally sail the seas as the new Davy Jones, and Keira Knightley, making a cameo appearance as Elizabeth Swann.

As Johnny Depp once again suits up as Captain Jack, he reflects on what he thinks appeals to people about the beloved character. "I think first and foremost, and another important part of the character, is that because of his irreverence, which is more sort of innocence than irreverence, there's a purity to Jack. There's something to him that just says whatever comes out of his mouth, and then deals with it. Maybe he realizes it about five and a half seconds later because he's a little scrambled up top. I think initially what audiences reacted to was that this guy was getting away with things that we'd all love to get away with. He was saying things to people that we'd all love to say to people."

Describing where we find Jack at the beginning of the movie, director Joachim Rønning says, "We start off with Captain Jack being down on his luck. He's completely lost his mojo. He's actually cursed. He has bad luck now and it's so bad that he actually has to rob a bank on land. And in the middle of this heist he falls asleep in the vault. And that's where we meet him for the first time in the movie. His crew winds up leaving him, so he's all alone and feeling sorry for himself."

As usual, Captain Jack does not experience any life-changing moments in the film and for good reason, as Depp explains, "One of the key decisions that I had made for Captain Jack was that there would be no arc. I don't know

that he learns from anything he does, and I don't want him to. I think he just moves, and he just goes. He just keeps going, so there's no need for redemption. He is at full arc. He is what he is, and he couldn't be anything else. He's absolutely like the very deep center of the reptilian part of our brain; he's the id come to life."

For Depp, returning to the film and working with Jerry Bruckheimer was "instantly familial." "I feel it's always an atmosphere that's very welcoming to the idea of trying stuff," says Depp, "and feeling comfortable to just go nuts and fly around, trying different things, changing the dialogue up, dropping the bottom out of the scene to see what happens. I'm a big believer in the idea of mistakes and chance and improvisation and ad lib being pretty useful in film."

He adds, "Jerry's always been there, too. That's the other thing: he's an amazing support for every member of the team. He's had the same crews working for him for 20 something years. He's a producer who produces."

Geoffrey Rush, whose Captain Barbossa has joined Captain Jack in the pantheon of pirate greats, was only too happy to once again go down to the sea in ships. "We started filming the first 'Pirates' film in September 2002, so we're nudging thirteen years during the shooting of this one of being a kind of extended family," notes the actor. "I haven't tired of it because every time they send the next script, Barbossa seems to morph or transform his character. So once again, in 'Dead Men Tell No Tales,' they've given Barbossa a whole new dimension, which takes him in a different direction."

Offering some insight into Barbossa's circumstances in the film, Rush says, "Barbossa has become extremely wealthy. He's got more money than he can deal with and he's not a guy of high taste. He's running a very big empire, maybe 10 or 12 ships, so he's the kingpin. That gets challenged by a surprise visitor and his quest in the film is to take this guy out."

The "surprise visitor" is Captain Salazar, played by Javier Bardem. "Barbossa's relationship with Salazar is, who is this guy?" says Rush. "Why is he back and why is he ruining my wealth, my lifestyle? Salazar's been under the sea for 25 years caught in a Bermuda Triangle kind of enclave. He and his dead cohorts are in a maritime limbo and they've become underwater creatures. But they must stay in the ocean because they can't survive on land, which becomes interesting in the plot."

But there is more to Barbossa this time around, as director Espen Sandberg relates, "Barbossa has a very

interesting arc in this one. We meet him as a fat cat, while Jack is now down and out. But then towards the end of the movie the whole game changes for Barbossa when he understands that there's bigger treasure than what he thought it would always be."

Rush was happy to play up another side of Barbossa, and says, "Barbossa is ruthless. He's bombastic. He's narcissistic. He's pretty cunning with his manipulative use of language. For his age, he's still a frightening swordsman. He's a dirty fighter. But for the first time, in this film, there's an event that happens where there's a surprise sense of vulnerability. It's the first time I've experienced having to play Barbossa being seriously caught off balance. He'll need to go into therapy to get himself back on track."

Orlando Bloom, who reprises his role of the forever-cursed Will Turner, was happy to come back to sea with his mates. "I have such fond memories of the first three," says Bloom. "It was an amazing time in my life, and the idea of coming back was easy. For me, especially now that I have a son, these movies are great entertainment. I had nothing but a good time making these films, so this one is like getting a gang of friends back together."

Returning as Joshamee Gibbs, Kevin McNally says, "I do have the five stripes now, one of three people in the cast who have been in all five films, and that makes me feel very proud. I think the enduring quality of the series is certainly a great deal to do with the incredible creation of Captain Jack Sparrow as played by Johnny, and the glorious Barbossa as portrayed by Geoffrey."

For Stephen Graham, returning to his role of Scrum was pre-ordained, another respite from the very serious characters he often so brilliantly portrays. "Scrum is a completely different entity from the kind of work that I usually do," confesses Graham. "In this, I'm not a psychopath killing people, or a tortured alcoholic. So as you can imagine, I was very excited, because I had so much fun on the last one. It's such a great adventure to be part of something which is so well-known throughout the world. I just couldn't wait for it to start."

Taking to sea for the first time is a truly extraordinary group of actors, headed by Academy Award® winner Javier Bardem, who brought his fearless, relentlessly experimental style to create a multidimensional antagonist for Captain Jack, the fearsome Captain Salazar, known as "El Matador Del Mar" ("The Killer of the Sea"). With his crew of the undead, Salazar rids the Caribbean of pirates with demonic ferocity—not only because of his loyalty to the Spanish Crown, but also because of a particular vendetta against one pirate in particular—but always leaves one man alive to tell the terrifying tales.

While preparing for his role as Salazar, the actor began to formulate ideas, which included the notion of Salazar being "like a wounded bull, full of rage and a strong need for revenge. One of the things that attracted me as an actor to play it is because Salazar has a point. I can understand his mentality. Of course, he's a villain, but we

can also find empathy for him. That was the fun part, and that's where Jerry Bruckheimer, Joachim and Espen, Jeff Nathanson, and Disney all became part of the same challenge. We all worked together to make it happen, and it's rewarding as an actor in a movie this big to have room to bring your ideas and proposals."

For directors Rønning and Sandberg, it was important to create a memorable villain with Salazar. "It was a challenge because you read about Salazar on the page and he's dead," says Rønning. "He's not really a ghost in the traditional sense of the word, but he's cursed to walk in some kind of a middle ground. So, it was important for us to give that character depth. And that's why we felt so lucky when we got Javier Bardem to play Captain Salazar. We were excited about what he could bring to it."

"It was great working with Javier Bardem creating Salazar because he brought something new to the table in his way of portraying the two different Salazars that we meet: the live Salazar and the dead Salazar," says Sandberg. "He chose to play the living Salazar like a matador, and then the dead Salazar like the wounded bull. So that was his way of seeing his arc and it made for a really interesting character."

Producer Jerry Bruckheimer adds, "Salazar is the head of the family tree of the previous villains. He is the most frightening we've ever had because he's merciless. And the fact that you're not quite sure if he's alive or he's dead adds to that. He's brutal and he can't be killed, and his crew can't be killed. So that makes them even more frightening."

For Bardem, working on the sets of such a huge production was an interesting and positive experience. "One of the things that I can't get used to—because I haven't done too many big productions—is the amount of people who are working so hard to make everything possible," says the actor. "Meaning, when I see the sets, they are mesmerizing with the quantity and the quality of detail. Everything is there to spark your imagination and to really inspire you.

"It's so well done that when you put your feet on those ships, you really feel the power of being there. So as an actor, it's really inspiring. Of course, there are so many people working behind the scenes to make it possible. It's a total pleasure, a joy and a privilege to be on those sets. I thought I was going to be taken back by them but it's the opposite. They really inspire me."

Two of the most gifted young performers in film today also joined the cast. Australian Brenton Thwaites, who had impressed the filmmakers in such films as "The Giver" and "Son of a Gun," was awarded the role of Henry, the young Royal Navy sailor who is on a vigorous quest to help save a father he has barely known from a terrible fate, and Britain's Kaya Scodelario, who parlayed

her fame in the television series “Skins” into increasingly strong film roles, was cast as Carina, a strong-willed young mathematician and astronomer whose beauty is more than matched by her intelligence and fortitude.

For Thwaites the excitement of being cast in “Dead Men Tell No Tales” was accentuated by the fact that he was still a kid when the first film was released, and has been a fan of the series ever since. “The ‘Pirates of the Caribbean’ movies were a big part of my life,” Thwaites says. “I saw the first one when I was about 14 or 15, I’d say. From the moment Geoffrey Rush comes out of the bottom of the stairs in the boat and says, ‘You best start believing in ghost stories, Miss Turner,’ I was hooked.”

Thwaites’ excitement to play Henry rose to an all-time high when he read the screenplay. “When I first read the script, I realized that Henry was a character that drove the film from start to finish,” explains the actor. “I thought it was a great opportunity to be a part of such a grand story, and play one of the main driving characters.”

Along the way in the story, Henry teams up with Carina Smyth, played by Kaya Scodelario, to find the Trident of Poseidon in order to free his father Will Turner from a curse. But another dynamic soon happens between Henry and Carina. As Thwaites explains, “Throughout the story, Henry is struggling to find his father but along the way he finds he has feelings for Carina and doesn’t really know how to express them. Jack, being Jack, pushes him towards those feelings and encourages him to take action.”

Acting opposite Johnny Depp was a positive experience for Thwaites, who says, “Johnny brings the unpredictable to the set. You never know what he’s going to do in a scene. That’s the scariest thing for an actor, but also looks the best when it works. That’s what we all aim for in the moment. I love it. He encourages me to improvise, which is one of the hardest things to do.”

For Kaya Scodelario, being a part of Disney/Jerry Bruckheimer Films’ “Pirates of the Caribbean: Dead Men Tell No Tales” was an exciting opportunity to expand her acting skill set. “I’ve never done comedy before and I’ve always found the ‘Pirates’ movies really funny,” Scodelario says. “I’ve always found it such intelligent humor; a humor that adults can get and kids can also enjoy. I really wanted that challenge as an actress.”

Describing her character, Carina Smyth, Scodelario offers, “She’s a young woman who doesn’t have any family. She’s an orphan, but she’s really tried to carve out a life for herself. She doesn’t let that define her. She wants to study at university. That’s her main goal. She wants to be an astronomer. She wants to study time and space and stars and the universe.”

Carina’s mission in the story is highly personal. “I think out of all of this she wants to know who she is,” says Scodelario. “She wants to know that she’s fulfilled her legacy and that she’s done her father proud; that she has finished this mission that she set out for herself since childhood.”

Joining forces with Henry is key to unraveling Carina’s past. As Scodelario explains, “Carina sets out purposely

to find Henry because she's heard that there was a man who is saying things that she recognizes and she thinks he may be able to help her. She goes in disguise to track him down and to try to convince him to help her so they can find what they're both looking for."

But the two characters are very different when it comes to their belief system. "Carina believes in science and Henry believes in superstition," Scodelario informs. "They begin to teach one another that you can have a pinch of this and a pinch of that and, and in the Pirates world, anything is possible."

Other newcomers to the cast include the internationally acclaimed, Iranian-born Golshifteh Farahani as Shansa, a mysterious and powerful sea witch in tenuous league with the British, and veteran Australian actor David Wenham as Scarfield.

Wenham—whose numerous credits include costarring with Johnny Depp in "Public Enemies"— plays an officer in the Royal Navy, who is a ruthless and determined martinet. "Scarfield hates two things," notes Wenham, "pirates and witches. He's a suspicious man, a superstitious man, and once he hears about the Trident of Poseidon—even though he doesn't know if it's real or not—he wants it for the British Navy."

WEIGH ANCHOR AND SET SAIL!

It would be a short trip from "matey" to "g'day, mate" when the production chiefs of "Dead Men Tell No Tales" decided to sail "Pirates of the Caribbean" to stranger tides. After scouting numerous international locations, the production settled upon basing themselves in the tourist valhalla of Gold Coast in the state of Queensland on the east coast of Australia. The fifth film in the now-legendary series, "Pirates of the Caribbean: Dead Men Tell No Tales," began filming there on February 16, 2015.

Over the course of the shoot, the production dropped anchor in several other locations around the Australian coast, notably Moreton Bay, Lennox Headland Reserve, Hastings Point, Tamborine Mountain and the famed Whitsunday Islands, before finally docking in Vancouver, British Columbia, for the final days of shooting.

Coming on a "Pirates of the Caribbean" film for the first time is director of photography Paul Cameron. "Paul Cameron is on his first foray into making a 'Pirates of the Caribbean' movie," says Bruckheimer. "So he gives it a fresh perspective. He's got an amazing eye and is somebody who understands how you use light and how you make things spooky and scary, and also very vibrant. He covers every base and gives the 'Pirates' film not a new look but a different look."

Production designer Nigel Phelps, who had created the humongous and meticulously detailed sets and ships for Bruckheimer's production of "Pearl Harbor," signed on and was tasked with designing and constructing a large number of environments, from an entire Caribbean village to a god's tomb at bottom of the ocean floor. He also designed thirteen ships, some of them 160 feet long, including a completely reconstructed Black Pearl and Queen Anne's Revenge, and Captain Salazar's "floating castle," the imposing galleon Silent Mary in both pre-ghost and post-ghost versions, as well as British Ships of the Line, pirate vessels, and the delightfully pathetic and dilapidated Dying Gull, which Captain Jack commandeers for lack of anything else available to him at the moment. "The main thing is that you want to respect what's gone on in the past films," notes Phelps, "which looked fantastic, but you want to freshen it up and try to bring images to the screen that haven't been seen before."

The saga began on the first day of principal photography, with directors Joachim Rønning and Espen Sandberg first tackling huge scenes in the massive St. Martin town set, a fictitious village in the Caribbean conceived by Phelps and supervising art director Ian Gracie, and brought to fruition by a veritable army of craftsmen. Built on five acres of verdant terrain in the Hinterlands suburb of Maudsland, St. Martin is a highly imaginative version of a fanciful, teeming British colonial village in the Caribbean, circa 1750.

Considering that both Port Royal and Tortuga had been depicted in previous "Pirates of the Caribbean" films, Phelps was determined to create an environment for "Dead Men Tell No Tales" that would give audiences something fresh and different. "I created a mix of styles between English, Italian and French, and applied Caribbean colors to a European-based architecture," explains Phelps. And as huge as the set already was, Phelps charged construction manager Sean Ahern with building several of the individual structures in a way that they could be lifted by crane and driven to another part of the town, which, according to Phelps, "was a good thing, because that helps us to get a lot more real estate."

One of the highlights of the dazzlingly scaled St. Martin town set was Swift's Chart House, jam-packed by set decorator Beverley Dunn with maps, charts, books, globe, ship models and, as its centerpiece, a huge telescope jutting out of its observatory roof. "I was trying to make Swift's feel as if it's this very academic and theatrical place," says Phelps. "I wanted it make it feel partly like a library, partly like a museum, and partly like an observatory."

The initial sequences in St. Martin included nearly 500 extras magnificently attired by Penny Rose, horse-drawn carriages and carts, animals, and an entire wooden bank careening down the street, pulled by a team of horses manned by Captain Jack's band of pirates in a literal bank

robbery. This important, complex sequence was shot intermittently over the course of many weeks.

On February 23, the first morning of the bank heist shoot, first assistant director Chris Castaldi surveyed the spectacle before him on the St. Martin set, and noted the shot about to take place: “Twelve horses pulling an entire bank building are going to gallop down the road here and crash through a market. Three of the stalls have ratchets so they’re going to go flying back into the walls. Then I’ve got forty stunt guys jumping out of the way. Paul Cameron has seven cameras working, two long lenses, two crash boxes, a handheld, a crane up on a roof, and a drone flying in the sky. So it’s a fun little stunt to start our Monday morning off. What could possibly go wrong? It’s going to be great!”

Stunt coordinator Tommy Harper certainly had his hands full with this extraordinarily difficult sequence. “We started off with a bang, right out of the gate,” he smiles. “We had the great Australian wrangler, Grahame Ware, Jr., on the lead horse. And we had a great stuntman and motorcycle racer originally from the Gold Coast, Mark Tearle, driving the bank.”

And just how does one go about driving a bank?

“We have a tractor-like vehicle, called a Manitou, and the art department actually built the whole bank around it,” Harper explains. “There’s a Plexiglas false-front of the bank, and, although we can’t see through it, Mark can from the inside. He would drive it and we would talk him through it as he’s ripping through stuff and going around corners. It was a real team effort between the wranglers, the special effects department, and our stunt department.”

For the second week of shooting, production moved to the expansive “ship arena” in nearby Helensvale, containing nearly full-sized vessels mounted on sophisticated computerized gimbals and turntables developed by multiple Oscar®-winning special effects supervisor John Frazier, who was a consultant on the film.

The first vessel to be filmed in the Helensvale arena was the British warship Essex, and, with actors and background players dramatically lit by director of photography Paul Cameron on the deck, with smoke and fog wafting over the masts and sails, even those who were accustomed to shooting on the open sea on the previous films had to admit that the illusion was almost complete.

“Prior to filming, we decided that we were going to be a more or less land-based picture,” explains executive producer Joe Caracciolo, Jr. “We built two huge blue-screen arenas and laid concrete pads in Helensvale. We basically have two configurations of ships, 110-foot and 130-foot versions, and, keeping the same chassis and carriage underneath, production designer Nigel Phelps and his team created more than ten different ships to build on top of them.”

“It was impossible for us to build thirteen actual ships for water shooting,” notes Jerry Bruckheimer. “The amount of time we would have spent ferrying cast, crew and extras from land to sea, and then dealing with weather and lighting factors, would have added weeks, if not months, to our schedule.”

With the increasing sophistication of digital effects, it would be difficult to tell the difference between one and the other, and that job fells to visual effects supervisor Gary Brozenich, who had received an Academy Award® nomination for his stellar work on Bruckheimer’s production of “The Lone Ranger” and had previously done a

considerable amount of VFX work on “Pirates of the Caribbean: On Stranger Tides.”

On the film, Brozenich and his visual effects teams were faced with a myriad of challenges in creating some 1,800 visual effects shots, from manifesting photo-realistic water where none existed to enhancing the makeup effects of Salazar and his exceedingly odd crew to creating one of the most terrifyingly original shark attacks in film history, grotesquely marvelous ghost seagulls, and even a ship figurehead that comes to life and battles the besieged Captain Jack.

SHIVER ME TIMBERS!

The third week of filming would see Javier Bardem beginning his initial days of work as the vengeful Captain Salazar. He and his ghostly crew were a frightful portrait of spectral deterioration of corporeal flesh, attired in ragged uniforms, while they manned their equally as creepy vessel, The Silent Mary.

Called a “bruised bouncer” by its architect, production designer Nigel Phelps, the Silent Mary is nothing less than a floating Spanish castle, with turrets, swiveling cannons on deck, and statues of medieval knights in full armor adorning her decks and exterior. The “cursed” version of the Silent Mary presented a fascinating contrast, a symphony of picturesque deterioration: large gaps in its rotting wood structure; seaweed crawling up the mainsail; kelp adorning the fraying ropes; turrets, cannons, statues, weaponry, all now covered in slimy green moss; sail shredded and torn into little more than rags; the stalwart mainsail now broken in two and drooping over the deck...the former pride of the Spanish Navy now a terrifying spectre, much like its captain.

“Both ships are a work of art,” says Javier Bardem of the two versions of the Silent Mary, “but especially the ship that is cursed and becomes the ghost ship. It was mesmerizing and what I felt being on it was the sadness; this eternal pain I always imagined my character and his crew were carrying for so many years because of the curse. The pre-cursed one was the opposite. It was shiny and powerful and completely indestructible. And that’s what the character of Salazar is like when he’s alive. He’s very keen to be the king of the sea and the ship reflected that.”

For his ghostly makeup, Bardem spent two to three hours a day in the chair under the artful care of Academy Award®-winning makeup and hair designer Peter King. “It’s pretty amazing what they’ve done with the makeup,” notes the actor. “Once it’s on, it really helps you to get in the mood. But also, it doesn’t kill your expression. My greatest fear was that I would not be able to show emotion or feeling with the prosthetics on my face, but that was not the case. I could do that, which is where you see the quality of those makeup artists. So yes, it was a long process of being in the chair every day, but also very rewarding because it helped me to see myself like that and to find the character.”

Describing Salazar and the ghost crew, Bardem notes, “I think they are people who have been abandoned and dead inside, but there is kind of a living rage, a flame of life that they are constantly seeking. They are not figures of death, but of life that could happen soon, and they are trying to reach it.” Adds Peter King, “Creating Salazar and his ghost crew took some three months of concept work, throwing ideas backwards and forwards between Espen and Joachim, Jerry and myself, and my team.”

On the idea for the look, director Joachim Rønning says, “Part of the idea for Salazar and his crew was that on the day that they die inside the Devil’s Triangle, Jack had tricked them into sailing in there. They can still walk around but they may be missing part of their attire and limbs, and some are even missing half their heads. So it’s quite scary, but it’s also a little bit of fun in that they’re walking around with just half a brain.”

Espen Sandberg adds, “They’re caught between the living and the dead. They are dead but they’re still here. We wanted to give them a ghost-like appearance, so, for example, their hair floats like it is underwater. And so does their wardrobe. And there are also pieces falling from them as they’re moving around. They’re falling apart and they’re disintegrating before your very eyes.”

For both directors, getting the right look for Salazar and his crew was a priority and they worked closely with Nigel Phelps, costume designer Penny Rose, and visual effects supervisor Gary Brozenich to create the foreboding world that they inhabit. “It was very important for me to sell the idea of the ghosts coming from the depths of the sea, so I came up with the idea of the floating hair and uniforms,” Rønning explains. “It was amazing to see how VFX supervisor Gary Brozenich and the MPC team managed to make that concept come alive in hundreds and hundreds of Salazar shots.”

King’s inspiration for the look of Salazar and his ghastly, undead crew came from an unlikely inspiration. “Cracked turf,” he explains, “so that we get this almost shattered effect on their faces, with parts blown away, which will be further enhanced with CGI. We wanted them to look like ghosts, not zombies, as if they’ve survived a huge blast. The process of making up the ghosts is about two hours for each. We have to paint all of the cracks, using methods of air brushing and hand painting and splattering. Then you start building up the layers with prosthetics.”

King’s hair department would create more than 1,000 wigs for the film, and on the biggest days make up seven hundred extras and thirty principals, with a main team of twenty-two people and another seventy in a vast tent for background, stunt players and wranglers humorously referred to as “the sausage factory.”

Four to five hours per sitting were needed for King to transform the beautiful Golshifteh Farahani into the bald, tattooed, sinister but alluring Shansa, the sea witch. “Jerry Bruckheimer said, ‘Let’s push it a bit more on this one,’ so those were our marching orders,” notes King.

The remarkably talented, internationally honored actress was delighted to find herself on a “Pirates of the Caribbean” movie. “I’m usually working in independent European cinema, and for me being in this big Disney and Jerry Bruckheimer production was quite a surprise. In the film, they transform me into something so different than anything I’ve done. I have to be really patient during the hours of makeup, but I enjoy it at the same time because it’s a beautiful opportunity.”

Describing Shansa’s artfully bizarre lair, Nigel Phelps says, “I’m really intrigued with the crossover of religion, mysticism and magic in the 18th century, and I wanted Shansa’s cabin to feel very organic and kind of spiritual. There are no right angles or flat walls; it’s all very natural. I also wanted it to contrast with the military hospital where Henry first meets Carina, formal architecture with big vaulted ceilings, a passive place which you feel is the calm before the storm.” Set decorator Beverley Dunn festooned Shansa’s lair with skeletons, animal carcasses, dried herbs, “anything you can make a spell from,” as Phelps puts it.

Phelps and supervising art director Ian Gracie’s brilliant and all-encompassing visual designs of the film extended to Beverley Dunn’s set decoration and property master Richie Dehne’s departments, keeping everything consistent with directors Rønning and Sandberg’s visions. One of the most important props was also one of the most compact: Galileo Galilei’s diary, left to Carina Smyth by the father she never knew, with a ruby embedded in its leather cover and many mysteries embedded within.

“A lot of time was spent on just what would go into the actual book itself,” explains the prop department’s Gabby Smith, “so each page had a lot of design work going into it, with calligraphy, mathematical equations, algorithms and diagrams.” To age the diary, Smith laughingly admits to an amazingly low-tech method much in use in Australia: “The diary is dyed with the use of one of our favorite beverages…hot tea!,” she confesses. “Sometimes we also use some instant black coffee, and we’ll either soak the paper in it or squirt it on to get uneven patches. Then it’s under the sun for a quick aging of paper.”

In March, much filming was done in the Helensvale ship arena on the Essex, Monarch, Queen Anne’s Revenge, Silent Mary and, finally, in April, the new version of the Black Pearl—an exact re-creation, from bow to aft, of the two previous versions of the Pearl as seen in the first, second and third films—with the sophisticated, computerized gimbal on which it was mounted giving all on board the exact impression of being back on the open sea, buffeted by waves, wind and current. Remarkably, the new Black Pearl’s weathered capstan is the very same one from the version of the ship seen in “The Curse of the

Black Pearl," having also been used for the Black Pearl seen in "Dead Man's Chest" and "At World's End."

Next up for production designer Nigel Phelps was creating a majestic ocean floor and the Tomb of Poseidon, a wondrous landscape of rock, coral and black sand (the latter created from pellet-like pieces of ebony rubber). With water sloshing in ten trays suspended fifty feet above the studio floor and lit with twenty-two LEDs by key lighting designer Raffi Sanchez—a veteran of all five "Pirates of the Caribbean" films—it looked as if the entire building was under water.

Quipped Kaya Scodelario, "It's like filming in a fish bowl! It's very beautiful, and very grand, and very, very wet. It's the backside of water, intimidating and dangerous. Seeing the craftsmanship and the detail, it was very easy to lose yourself and feel like you were in a completely different world. As an actor, it's incredible to have a set of that scale."

"My initial thought was to make the Tomb of Poseidon more Atlantean," says Phelps, "but Joachim and Espen wanted something more otherworldly, something we haven't seen before, something that looks like it was built by the gods. It was a good challenge because it meant that I had to come up with something that looks like nature had built it, but something still architectural. I came up with an idea of it being a kind of gigantic shell that's been there for centuries but eroded and rotted away."

It wasn't only stunt coordinator Tommy Harper's team of daredevils risking life and limb for the film. During filming on the ocean floor set, both Johnny Depp and Geoffrey Rush found themselves suspended some thirty-five feet aloft, soaked by rain towers, to the wild applause of the company far below on the studio floor.

Another spectacular action sequence orchestrated by Tommy Harper, Australian stunt coordinator Kyle Gardiner, fight coordinator Thomas DuPont (a longtime "Pirates of the Caribbean" veteran) and fight choreographer Andrew Stehlin was a duel between Captain Jack and Salazar, which takes place along the side of the Black Pearl and Silent Mary, with Jack leaping from cannon to cannon on each ship like stepping stones as he tries to escape with his life. Notes Tommy Harper, "The swordplay in the film is very important, so I brought in Tom DuPont, who worked on the other 'Pirates of the Caribbean' movies as a stunt double and fight coordinator. Tom is an amazing sword master, and he's choreographed every bit of the sword work you will see in this film."

"Tom, the actors and their stunt doubles rehearsed it for three months," says Harper. "The ships are in heavy seas, so they're moving 20 feet, one going up while another coming down. Javier trained with us for his sword fighting. He's a really quick study, seemed to enjoy himself doing the stunts, and it was a lot of fun working with him." For the scene, Harper had Johnny Depp suspended 30 feet off the ground standing on a cannon, but thankfully attached to safety lines.

In June, as the production made its way into the Australian Fall, filming began to stretch beyond the protected confines of St. Martin, ship arena and Village Roadshow interiors, and get closer to where the public was eagerly waiting to catch a glimpse of the biggest film to ever hit their shores. Their patience was well rewarded when Johnny Depp, in full costume as the beloved Captain Jack Sparrow, did a meet-and-greet with thousands of enthusiastic local fans, and television and news reporters during filming in several different locations.

Shooting aboard the Dying Gull at sea in beautiful Moreton Bay reminded 'Pirates of the Caribbean' production veterans of the previous films, when a good deal of time was spent rocking and rolling on open water, with base camp set up on two local ferries lashed together.

The company then headed south to the lush green cliffs of the Lennox Headland Reserve, a small coastal town in New South Wales between Byron Bay and Ballina, standing in for Caribbean cliffs for a scene with Orlando Bloom, Kaya Scodelario and Brenton Thwaites. This was followed by three epic days of shooting the exciting and often hilarious Execution Square sequence on the St. Martin set, with Captain Jack and Carina forcibly marched in, respectively, for beheading by guillotine and hanging (incidentally, the heads in the basket beneath the guillotine were amusingly crafted in the likenesses of directors Rønning and Sandberg, courtesy of the special effects makeup department).

One of the elaborate "gags" devised for the film by screenwriter Jeff Nathanson and then executed by stunt coordinator Tommy Harper and the special physical effects team was a spinning guillotine, with Captain Jack spinning with it. "I highly recommend installing one of these in your backyard," said Depp to the assembled extras—and he should know, having survived the rigors of the revolving mill wheel on "Dead Man's Chest"!

Five films in, Kevin McNally finally got the opportunity to "swash my buckle" in the Execution Square sequence. "In the previous films, when the action got quite hot, Gibbs would either go down below and get drunk, or he would be sent off on some mission for Captain Jack. Not so in this one. Gibbs is involved in all of the action sequences, which is really exciting for me. I'm firing cannons, firing flintlocks and having sword fights."

While watching his Execution Square scene being filmed, Jeff Nathanson marveled at the deftness of Depp's comedic talents. "There really is no 'Pirates' without Captain Jack, and Johnny Depp is the key to holding the entire franchise together. Johnny inhabits every inch of the character with effortless wit and charm, and it's obvious when you watch him on set that he loves Jack as much as we do. Writing for Jack Sparrow is about as much fun as a screenwriter can have."

In developing the intricate action beats of "Dead Men Tell No Tales," the directors not only looked back to the previous 'Pirates' films, but way back to the days of silent movies. "In talking to Johnny about this," notes Joachim Rønning, "we went back to the kind of physical, practical humor you see in Charlie Chaplin and Buster Keaton movies."

Continues Espen Sandberg, “The way we see this is that it’s a serious pirate movie, and then Captain Jack crashes the party. That’s really where the comedy comes in. The other actors also have fun dialogue, but they’re not playing as comedians in any way. We feel that’s the right balance to keep, and the spirit of the franchise that we genuinely believe in.”

Another stunning exterior location was Hastings Point, just across the Queensland border in New South Wales, where the day began with beautiful and powerful welcome dances performed for the cast and crew by members of the Goobjingburra Clan of the Bundjalung people, caretakers of that land for thousands of years. On the beach, Nigel Phelps created a fantastic fabricated sperm whale skeleton doubling as a beautifully bizarre wedding chapel for the hilarious Hangman’s Bay sequence. What was the production designer’s inspiration for the set? “Desperation,” he laughs. “Hangman’s Bay went through a lot of different versions. It started off as a town, then I was trying to make it feel like a jungle camp, but was having some trouble finding the exact right location. From there, it went to an exterior/interior of a big rotted ship, then a kind of crazy circus with fire breathers and alligator wrestlers.

“But it finally occurred to me,” continues Phelps, “that since the scene, as ultimately written, required a chapel, I remembered that on the Isle of Wight there was a shop that had a whale skeleton inside of it. Jerry Bruckheimer, Espen and Joachim loved the idea, so we built the skeleton on the beach at Hastings Point. The plasterers and painters and the whole construction of it is really impressive, and we’ve tempered it with lots of little details, like an anchor that’s turned into a crucifix.”

The uproarious shotgun wedding sequence became a true family affair for Stephen Graham, whose wife, Hannah Walters—a noted talent in her own right with such accomplishments as portraying DC Megan Riley in TV’s “Whitechapel” to her credit—was asked by the filmmakers to portray Captain Jack’s would-be not-so-blushing bride Beatrice Kelly, and Graham and Walters’ two spirited and adorable children, Alfie and Grace, as Beatrice’s two pre-existing kids, who come with the deal. And it was up to the talented hair and makeup department to make the otherwise very attractive Graham/Walters clan look as physically unappealing as possible.

June also saw the company up their necks and over their heads in water. In addition to extending the already huge ships and much of the ocean they sail upon, creating spectral effects for Salazar and his crew and a considerable amount of Black Rock Island and the Tomb of Poseidon, Brozenich was also called upon to help create the terrifying and decidedly most unusual shark attack in memory…from ghost sharks. And as always, the sequence was a cooperative effort between different departments, and shot in multiple locations, from Village Roadshow Studios’ 133-foot-long, 100-foot-wide outdoor water tank to the endless watery expanses off of Whitehaven Beach in the Whitsunday Islands toward the end of the Australia shoot.

“The sharks were designed by Nigel Phelps,” explains Brozenich. “They’re quite mangled, withered, eaten away, with whole sections missing where you can see through to the skeleton. There are practical versions of these dead sharks, but when they’re dropped into the ocean, the camera follows them down, they come to life, and that’s where our work begins.”

And deep in the heart of Gold Coast, Phelps designed a wonderfully atmospheric, ramshackle Caribbean boatyard (which production designer Nigel Phelps says “is supposed to look like an 18th century trailer park”) in which the

Dying Gull waits in dry dock to be launched, which it was, to the delight of hundreds of spectators just across the bay and in a variety of floating crafts.

The company then ascended the heights of Tamborine Mountain for a day of shooting in a jungle that would not have looked out of place in the Jurassic Age, with huge trees, twisted vines and a chorus of birdcalls. There, hardhats were donned to protect heads from remarkably heavy black beans falling from the ancient arbors, which the Australian crew members jokingly warned were "drop bears," the mythical monster marsupials resembling large, carnivorous koalas, which drop onto unsuspecting victims' heads from tall treetops.

OFF TO THE ISLANDS, MATES!

Then it was time to fly, as the production packed up and journeyed 764 miles northward to Hamilton Island, their base in the fabled Whitsunday Islands of Far North Queensland, for three final days of filming—first on the legendary Whitehaven Beach on Whitsunday Island, then two days on Haslewood Island.

The logistical operation, however, was no vacation for the company. "We had 60 trucks come up from the studios in Gold Coast," explains location manager Gareth Price," which is around 1400 kilometers. Then we had a 40-minute drive and barge trip from the mainland to Hamilton Island, and then another 40-minute to hour-and-a-half barge trip to the other islands where we're filming in the Whitsundays."

Once again, as in Hastings Point, proper respects were paid to, and blessings extended from, the ancestral caretakers of the land on Whitehaven Beach. "We are the Ngaro people of the Whitsundays," explained Queensland Park and Wildlife Ranger Leo Peterson. "We have inhabited these islands for over 40,000 years. Our ancestors have hunted and gathered on these islands for generations, living off the sea. Whitehaven Beach was a main teaching ground for our people. The women used to train the young ones to hunt, fish, gather, and, when they were old enough, go out with the men to hunt the seas. It is very important that these sacred sites and traditional hunting grounds are protected and preserved for generations to come.

"It is great to see that 'Pirates of the Caribbean' has come to the Whitsundays," continues Peterson. "We are very appreciative that they are filming here, it gives a lot of recognition for this town and, more so, for our people of the Whitsunday Islands, the Ngaro people."

The representatives of the Ngaro people did a traditional smoking ceremony before filming, "so that whoever comes onto our sacred lands and our beaches step onto the beach with good spirits and that only bad spirits get washed away to the ocean, making sure that everything goes well."

“Coming to places like Hastings Point and the Whitsundays, it’s really important to get permission and the seal of approval from the traditional owners because these lands are culturally sensitive,” says Gareth Price. “We spend a lot of time talking with the elders and make sure that we are doing right by their people.”

Director Espen Sandberg adds, “We have to say thank you to Australia for letting us shoot on the Whitsundays. They allowed us to go to protected areas, and we had to be very careful when shooting there, but they are such unique locales. We’re so happy that we were able to shoot our film there.”

What no one could have predicted at Whitehaven Beach, however, was that unusual weather and tide conditions forced the entire company, actors and crew alike, to disembark from landing craft as if staging a military invasion, wading up to their waists, chests or necks, depending upon their height, in street clothes. No one expected to be swimming to work that day!

“Look, we try and mitigate risk as best as possible,” says Gareth Price, “but there are lots of things that can go wrong in the day. Logistically, anything to do with boats is always very, very difficult.”

Which brings us right back to the beginning, with an epic ninety-three days of principal photography being completed in typically dramatic ‘Pirates’-style: on a spectacular beach situated on a small island, with storm clouds gathering. The company completed their work just before the skies opened up, which then made it extraordinarily difficult for them to get off Hamilton Island and back home!

With the unseasonable storm settling over the Whitsundays for the remainder of wrap week, and all flights in and out of the islands cancelled, some two hundred cast and crew had to be ferried over the rough waters of the Whitsunday Passage to the Australian mainland, then driven more than two hours to the city of Mackay, and thence flown from that airport to either their home cities in Australia or beyond to the rest of the world from whence they came.

LAND HO!

However, for some, the story didn’t end there as Bruckheimer, Rønning and Sandberg—along with most of the stars, a considerable number of behind-the-scenes artists and a coterie of newcomers to the production—gathered in a massive, 50,000 square-foot corrugated metal building in North Vancouver, British Columbia, Canada, for three weeks of additional photography for the film. The building, now a soundstage, in the Seaspan shipyard had originally been a shipbuilding facility and was—to some extent—returned to that original purpose for “Dead Men Tell No Tales.”

Within its massive frame, a team of local film crews added their talents to the collective efforts to create

a truly memorable “Pirates of the Caribbean” epic. Joining them were not only key creative personnel from the Australian shoot but also other behind-the-scenes artists, who didn’t make the trip Down Under but had contributed their artistry to previous “Pirates” films, such as supervising art director John Dexter.

Dexter, who had served in the same capacity on both the second and third “Pirates of the Caribbean” films, oversaw the reconstruction of nearly the entire main deck of the “Black Pearl,” and large pieces of both the pre-ghost and ghostly versions of the “Silent Mary” and half of the deck of the “Flying Dutchman.” Two hundred carpenters and painters built not only those vessels for the additional photography phase, but some 20 other sets as well, which took up nearly every inch of the hangar-like structure. Just outside the soundstage, production erected a 60-foot tank for splinter unit filming of water-bound sequences.

Johnny Depp, Geoffrey Rush, Javier Bardem, Kaya Scodelario, Brenton Thwaites, Orlando Bloom, Kevin McNally and other cast members all found themselves enjoying the magnificent environs of Vancouver in between their collective shooting days, but there was one notable newcomer who joined the company in the Great White North. Portraying Uncle Jack, an aged buccaneer philosophically awaiting his fate in the St. Martin prison, and relation of Captain Jack—and for whom the scalawag pirate was actually named—was a musician and songwriter of some note by the name of Sir Paul McCartney.

The legendary Beatle, still one of the most vibrant, creative and iconic figures in contemporary music, had become friends with fellow musician Johnny Depp through his daughter, fashion designer Stella McCartney. Depp appeared in the music video for McCartney’s “My Valentine” and has been an occasional houseguest of McCartney’s as well.

Although Depp invented the idea of the great musician making a special appearance in “Dead Men Tell No Tales,” due to his demanding schedule during the main shoot of the film in Australia, McCartney wasn’t free to make it happen until the Vancouver shoot. “I’ve known Johnny a while, and I always admired him as Jack Sparrow,” McCartney said during a break in filming, unrecognizable in his piratical costume designed by Penny Rose and extensive makeup and hair. “Johnny said ‘I’d love you to be in the next one,’ and I said, ‘What, me? A pirate?’ He said, ‘Yeah, you can do it, we’d have a lot of fun.’”

Screenwriter Jeff Nathanson created an appropriate scene for Depp and McCartney, to which the duo then added their own very particular and personal spin.

“For some reason,” says McCartney, “I started telling Johnny about my Liverpool relatives, especially my Uncle Jack, who had this great, gravelly voice and was the family joke-teller, who used to give us kids a half-crown, so we loved him. Johnny said, ‘Well, you could do that!’ So last night, before we filmed, Johnny and I had a little meeting, a bit to eat and a little wine, and kicked it around. Johnny came up with a load of ideas, I spun off it, and here we are.”

“Having some of the greatest rock and roll artists of all time is becoming a ‘Pirates of the Caribbean’ tradition,” says Jerry Bruckheimer, “which makes perfect sense because, in a way, pirates were the rebellious rock stars of their time. We were lucky enough to have Keith Richards as Captain Teague in the third and fourth films, so what could have been better than to have the key member of The Beatles in the fifth? We were incredibly thrilled that Paul decided to join Johnny for a day, and he had such a great time vanishing into his costume and makeup as Uncle Jack.”

The shooting day saw Depp and McCartney enjoying themselves immensely both in front of and off camera. The entire crew seemed to melt as McCartney, his rich voice virtually unchanged more than 50 years after the birth

of The Beatles, began the scene singing a few bars of the old Liverpool seaman's song "Maggie Mae" (which The Beatles actually recorded on their "Let It Be" album). The scene featuring Depp and McCartney, both humorous and curiously poignant, delighted all observers with the extraordinary chemistry between the two friends.

For Depp, hearing McCartney's voice boom on the soundstage was a surreal experience. "I've been very lucky to have known, met, worked with and spent time with some of the most interesting people in the world, and found that they were wonderful people," says Depp. "That's a great gift. For Paul to have come and done that for me was enormous. He's never been in a film unless he was Paul McCartney. He's never played another character.

"But for Paul to come and do that for me, and the way that Keith came and did that as well, are moments that will stay with me for the rest of my life. With The Beatles, Paul changed the world. He changed culture. And he's still having a ball singing. He's a real inspiration. He's a great man and I'm forever beholden to him," concludes the actor.

PIRATE GARB FOR ONE AND ALL

For the fifth time on a "Pirates of the Caribbean" movie, costume designer Penny Rose stepped up to create thousands of costumes, which showcase her unwavering attention to period-correct detail to every person on screen, no matter how big or small the role may be.

In addition to her core team headed by associate costume designer John Norster and co-costume designer Melody Koerber, who had worked with her over the course of many films, including the previous "Pirates" ventures, Rose brought 30 Australian costumers into her department, mostly from the theatre and opera worlds, backed by a veritable army of costumers, textile artists, arts finishers, cutters, dyers, seamstresses and runners/assistants.

Rose and her huge team took over an entire 15-20,000 square foot soundstage at Village Roadshow Studios, which also served as a warehouse for the 2,000-plus costumes, hats, shoes and accessories meticulously arranged by character names, types, genders and ages.

Filming the St. Martin scene launched the costume designer into the world of "Dead Men Tell No Tales" with a considerable bang. Her infinite attention to every detail, not only on the principal actors but also on 500 extras who populated the scene, clearly reminded one and all why she has been selected by Jerry Bruckheimer not only to costume every "Pirates of the Caribbean" film, but to costume his additional productions beyond the huge franchise as well.

On "Dead Men Tell No Tales," as on the other films, Rose was tasked to create costumes for the principals that not only complemented the actors wearing them but instantly identified facets of their character. But one thing was certain: Captain Jack Sparrow required very little embellishment from the previous films. "Captain Jack does not change his clothes," insists Rose. "But for each movie, Johnny and I come up with a few new things, so this time he has a very big skull buckle, snakeskin belt which is added to his two other belts. We couldn't find Captain Jack's coat fabric anymore, so we had to have it woven, which was quite time consuming."

After four previous “Pirates of the Caribbean” films as well as “The Lone Ranger,” by now Penny Rose and Johnny Depp have a certain shorthand when it comes to communicating. “He knows immediately what works and what doesn’t,” notes Rose, “and now I know what he likes, so we don’t waste time. He’s got a very particular sense of style. As himself, Johnny is kind of chic-hobo, and he understands what the character needs.”

Captain Jack’s voluminous rings and trinkets that adorn his fingers, clothing, dreadlocks and bandanna are a collaboration between Penny Rose and the props department. “Sometimes Johnny will come in and hand me a new ring he likes, and we then have to replicate it in plastic,” explains Rose. “I don’t think we can get anything else on him,” she laughs. “I’m sure Johnny will try, but he’s pretty accessorized at this point.” However, in “Dead Men Tell No Tales” we do see a ruby embedded in one of the good Captain’s teeth, adding to his dental bling.

Adds Depp on his look this time around, “Jack has a couple of new tattoos, and one says J, A, K, C, so obviously the tattoo artist made a mistake and misspelled his name, or maybe Jack told him and doesn’t know how to spell his own name. Then another one says J, A, C, K. He got it right that time.”

For Javier Bardem’s military costume as Captain Salazar, which is seen both in a resplendently pristine version before the curse and the shattered, distressed ghostly version, Rose first met the actor in a Madrid hotel room, a creative discussion that she describes as “an organic process.” “Javier is the most wonderful actor and, like Johnny, knows what works and what doesn’t. It’s definitely a pleasure to work with such a great actor.” The pre-ghost costume is “long and majestic looking, with a lot of braid.” For the cursed version and those of his ghost crew, Rose worked very closely with Gary Brozenich and his visual effects department, which would enhance them with a flowing, supernatural appearance. “We did a lot of tests,” she says, “and then manufactured 200 uniforms in Poland, 100 of which were clean, and another 100 ghostly.”

On the costuming for the film, Bardem says, “Penny Rose is a legend. She is so good. And, again, the quality and the quantity of detail on the clothes are fantastic. You get on a pirate ship and you see all these people dressed as pirates. You can get close to them and find the details that may not even be seen on screen. It triggers your imagination. It’s really amazing the work

that so many people do here in order to bring reality into it."

He adds, "The first time I saw my costume, I was amazed by Captain Salazar's look. I like the way he dresses because that's the way he should dress. It's like he's always kind of proclaiming himself a king, so that's the way he should look."

One character who has indeed transitioned to another level, as evidenced by his more illustrious and decidedly over-the-top attire, is Captain Hector Barbossa. "He's had a really good haul with his fleet of ships and pirates," explains Rose, "and gotten rich. He's now like the nouveau riche of pirates. I did an illustration and sent it to Geoffrey, which he approved and described as Vivienne Westwood meets Galliano. That in turn generated doing a new and more elaborate peg leg, so it's a whole new Barbossa. Geoffrey is a terrific actor who really gets to the essence of what you're doing, and for this role, he was of the school of more is more. So even though I'd made an incredibly elaborate and embroidered coat, I kept adding braid and buttons and trim. I worked closely with Peter King, our hair and makeup designer, and Barbossa's wigs are enormous. Geoffrey carries it off beautifully."

Commenting on Barbossa's new outfit, Rush says, "I like to think he looks like a European tycoon, open shirt, bling, but like in Vegas, got the money, but not really got the style. Barbossa's character in this current film has become very wealthy and very opulent."

The two younger protagonists are more simply attired by Rose, as dictated by their characters' circumstances. "Carina Smyth is constantly on the run and getting into all sorts of fixes, so the general view was that she should always look a bit shabby," says Rose. "Kaya is a very self-possessed, mature young actress, very pretty with a lovely figure, and she immediately was delighted with all the ideas we had and, bless her, she stood still for hours on end while we fit her."

For her part, Scodelario likes the simplicity of her costumes and her look. "Penny Rose had this really clear idea that Carina is a kind of woman who isn't defined by her dress and who's happy to wear something that isn't maybe the latest fashion," says the actress. "That's not something she's really that concerned about. At the same time, she's still feminine and she does still wear color, which I really love. I think the colors that Penny picked for her look are really important.

"My costumes are simple, good to wear and good to do stunts and action and stuff in, which I'm very grateful to Penny for because I was worried about the swimming and things like that. But they've all kind of been purpose-built," concludes Scodelario.

Penny Rose adds ruefully, "Unfortunately, the script dictates that everything she wears be filthy, which is very depressing for us, because we make beautiful dresses, and then they're wrecked!"

As for Brenton Thwaites' Henry Turner, Rose notes that "this is a young man who's grown up without a father and they're not particularly well off. He's dressed kind of like a middle-class street guy. Quite a contrast is the costume worn by Golshifteh Farahani as Shansa, which Rose humorously describes as "looking like it's made out of rat skin, sort of a strange, 18th-century homeless person's outfit."

And finally, there was the matter of costuming Sir Paul McCartney as Captain Jack's Uncle Jack for the scene filmed in Vancouver. "I had gotten word that Paul did like dressing up," says Rose, "and with that incentive in mind, I just dug in and made him a costume. I thought that we had to make him not a rock and roll pirate, but instead, a pirate who is your favorite uncle, and a bit of a dandy."

Rose designed an appropriately tattered, period-correct, dark-hued costume and hat for McCartney, along with piratical bandanna, making it quite clear that Uncle Jack and Captain Jack are indeed related, confirmed by dangles and baubles, and a long moustache and braided beard courtesy of the hair and makeup departments. "I'm quite proud that we constructed Paul's costume in the workroom in Australia to his measurements, and when they finally shot his scene six months later in Vancouver, it fit like a glove!"

MUSIC TO SPIN THE YARN BY

This segment of production would also see Hans Zimmer handing the baton of composing the film's music to the talented Geoff Zanelli. Zanelli was no stranger to the "Pirates of the Caribbean" series, having worked with Zimmer as part of his collaborative team on all four previous films, and was more than ready to face the challenge of incorporating Zimmer's now- iconic themes while at the same time blazing his own original musical paths.

"Hans created some of the most iconic movie music in the last several decades for the 'Pirates of the Caribbean' movies,'" says Jerry Bruckheimer, "and there was literally no one more suited to write the music than him. Geoff weaves some of Hans' great themes into his own original music, and the results are fresh and fantastic."

For Zanelli, working with Hans Zimmer was "crucial preparation" for working on "Dead Men Tell No Tales." He comments, "Hans and I worked hand-in-hand on all of the first films, and they really were the breakout moment for me in my career. 'Pirates of the Caribbean' was just something I understood immediately, and that's why I was always able to play a big role even when it was in support of Hans."

He adds, "Having a lot of experience working with Jerry Bruckheimer was crucial, too. We've all built up a trust in each other that made me taking over the franchise a very natural thing. Hans' shoes are big ones to fill, of course, but in the world of 'Pirates,' I felt totally ready to fill them."

Describing how he approached the project, Zanelli says, "I've always been comfortable living in the world of pirate music. It just came naturally to me, maybe because I was raised on fantasy and adventure films, and I came

with a desire to experiment with new sounds, or to be a little unconventional and irreverent when it comes to the music I write. My earlier successes with 'Pirates of the Caribbean' music meant that, before I even started, I had the confidence to write my own score.

"The audience will recognize my voice and the imprint I've already had on the earlier films because my voice has always come through, even when I was working as part of Hans Zimmer's crew," Zanelli continues. "Plus, I had the support of the filmmakers here. We all wanted to expand on the already massive body of 'Pirates' music, and Joachim Rønning, Espen Sandberg and Jerry Bruckheimer were all open to hearing my new ideas."

Zanelli admits that getting Salazar's music to make the statement he wanted it to was the biggest challenge he faced. "On one hand, you've got the baddest bad guy in all of the 'Pirates' films, so it's just got to be muscular and threatening, but on the other hand, because it's Javier Bardem and his performance is so brilliant, there's a depth to him that wouldn't be there otherwise," says Zanelli. "So the music has to go deeper, and be more than just 'the Bad Guy Theme.'"

Elaborating, he adds, "We get to see Salazar's backstory, which is tied to Jack Sparrow's origin story, and there are all sorts of collisions going on that the music has to be a part of. So I had to write something that plays what Salazar was, how he became what he is now, why he is filled with rage, and how Jack became Jack Sparrow all at the same time. That's a tall order for a single piece of music! I had to break it down into smaller and smaller elements, build it back up into a big piece of music, and make sure none of the elements holding it up ever gave way because the whole thing would collapse on its own weight if it didn't start with good, strong ideas at its foundation."

Zanelli notes that the most important element in the music that reflects pirate life is the attitude and grit in the musical performances. "I'm unafraid to treat the orchestra like they're a rock band, to get bold and fearless with what I write for them," Zanelli explains. "The musicians love to play like that, too. Everyone in the room has had years of experience refining their musicianship, but when you say 'throw that out the window, get raucous, get mean!' great things start to happen. They commit, fully, to being rebellious, which practically defines pirate life!"

As for instrumentation in his score, Zanelli relates that there is "a little nod to what you think of as pirate music, banjos or accordions, but I wasn't going to write a period piece." He concludes, "The idea is that the story resonates with the audience now, in 2017, so it speaks that language. Once you put the cello through a guitar amp, you start getting somewhere!"

A PIRATE'S LIFE FOR US!

When "Pirates of the Caribbean: Dead Men Tell No Tales" opens on May 26, audiences will once again be transported to the colorful, antic-filled and heartwarming world of the most outrageous pirates ever to sail the seven seas. Through the vision of the talented filmmakers and extraordinary cast, the film promises to deliver a cinematic adventure like no other.

Johnny Depp hints, "We've come up with new angles and surprises; things are a bit more bizarre, a bit darker even. And there's some really funny stuff in there as well. So I think it will have that element of surprise that the first film had."

Expressing his thoughts on what the film will deliver to audiences, Javier Bardem adds, “Fans know what they’re looking for, and it’s going to be given to them, which is joy, entertainment, the highest quality of visuals and special effects, and seeing Captain Jack Sparrow again doing his thing. But there are also very interesting new characters, a different dimension to what’s been one of the great franchises of all time. ‘Dead Men Tell No Tales’ is alive and has its own beat.”

Geoffrey Rush offers his thoughts on the enduring popularity of the “Pirates of the Caribbean” franchise, saying, “The fan base for the film is strong. It’s a different genre being set in a slightly fantastical 18th-century world of piracy. There’s something about how pirates never go out of fashion. I think that people like to say to themselves, ‘Imagine if I just let loose and be like Jack Sparrow, just adventure my way through life and take it as it comes and get out of scrapes and have ups and downs, but kind of run my own show, know my own self.’”

Director Joachim Rønning says, “We wanted to make the best ‘Pirates’ movie ever. We wanted to create fun, spectacular action, an epic movie with a very strong emotional core and great characters. We’ve been working hard now for years to get in the spirit of the first film, and at the same time make ‘Dead Men Tell No Tales’ feel fresh and new. Now it’s up to the audience to see if we accomplished that.”

“We could only have dreamed when we did the first film that we were creating something that would have taken us this far,” comments Jerry Bruckheimer. “It’s been such a privilege, and we owe it not only to the great artists and craftsmen on both sides of the camera who have worked on the ‘Pirates of the Caribbean’ films, but to audiences around the world with whom these movies have struck such a chord.

“All we’ve ever really wanted to do is to entertain them, bring them into a different world for a few hours, and little did we know that we would have brought them into that world for nearly fifteen years.”

Bruckheimer adds with a laugh, “I guess it’s been a pirate’s life for all of us!”

ABOUT THE CAST

JOHNNY DEPP (Captain Jack Sparrow) is an award-winning actor who is also producing projects under the banner of his company, infinitum nihil. A three-time Academy Award® nominee in the category of Best Actor, Depp was honored with his first Oscar® nod for his work in Gore Verbinski’s 2003 blockbuster “Pirates of the Caribbean: The Curse of the Black Pearl,” which launched the hugely successful film franchise. He also won a Screen Actors Guild Award® and an Empire Award and garnered Golden Globe® and BAFTA Award nominations for his creation of Captain Jack Sparrow, who became an instant screen classic. Depp went on to reprise the role in “Pirates of the Caribbean: Dead Man’s Chest,” earning another Golden Globe nomination; “Pirates of the Caribbean: At World’s End”; and “Pirates of the Caribbean: On Stranger Tides.”

His next Oscar® nomination came for his performance in Marc Forster’s acclaimed 2004 drama “Finding Neverland.” For his portrayal of “Peter Pan” author James Barrie in that film, Depp also received Golden Globe®, BAFTA Award and SAG Award® nominations. He earned his third Oscar® nomination for his work in “Sweeney Todd: The Demon Barber of Fleet Street,” director Tim Burton’s 2007 screen adaptation of the Stephen Sondheim musical.

Depp also won a Golden Globe for Best Actor in a Motion Picture – Comedy or Musical for his performance in the film's title role.

He has collaborated with Tim Burton on eight features to date, starting with the title role in "Edward Scissorhands," for which he received a Golden Globe® nomination. He also earned Golden Globe nominations for his work under Burton's direction in "Ed Wood," winning a London Film Critics' Circle Award for the title role; "Charlie and the Chocolate Factory," as Willy Wonka; and "Alice in Wonderland," playing the Mad Hatter. Additionally, he starred in "Dark Shadows" and lent his voice to Burton's animated hit "Corpse Bride."

Depp recently gained critical acclaim in Scott Cooper's "Black Mass" as Boston's notorious crime boss James "Whitey" Bulger. The leading role earned him a Screen Actors Guild Award® nomination and Critics' Choice Award nomination for Best Actor.

Depp began his performing career as a musician, before segueing to acting. He made his feature film debut in the horror hit "A Nightmare on Elm Street," followed by Oliver Stone's Oscar®-winning war drama "Platoon." In 1987, he landed his breakout role on the hit television show "21 Jump Street."

After starring in the series for four seasons, Depp returned to the big screen in John Waters' "Cry-Baby." His early film work also includes "Benny & Joon," which gained a Golden Globe® nomination; Lasse Hallström's "What's Eating Gilbert Grape"; "Don Juan DeMarco," with Marlon Brando; Mike Newell's "Donnie Brasco"; and Terry Gilliam's "Fear and Loathing in Las Vegas." In 1997, Depp made his writing and directing debut with "The Brave," in which he also starred with Brando.

Depp has also starred in such diverse films as Lasse Hallström's "Chocolat," for which he was nominated for a Golden Globe®; the Hughes Brothers' "From Hell"; Robert Rodriguez's "Once Upon a Time in Mexico"; Michael Mann's "Public Enemies"; "The Tourist," earning another Golden Globe® nomination; "The Rum Diary," which he also produced; Gore Verbinski's "The Lone Ranger"; and Rob Marshall's screen adaptation of the hit musical "Into the Woods;" and he recently reprised the role of the Mad Hatter in the adventure "Alice Through the Looking Glass." In addition, he voiced the title character in Verbinski's Oscar®-winning animated feature "Rango," and was a producer on Martin Scorsese's Oscar-nominated fantasy "Hugo."

He recently appeared in a cameo role in J.K. Rowling's "Fantastic Beasts and Where to Find Them" and will star in the next installment, "Fantastic Beasts and Where to Find Them 2." He will next be seen starring in the crime thriller, "LAbyrinth," for Open Road Films, as a detective who investigates the Tupac Shakur and Notorious B.I.G. murders, and follows this up with Fox's "Murder on the Orient Express," directed by Kenneth Branagh and joined by Judi Dench, Daisy Ridley, Michelle Pfeiffer and Michael Peña.

As Spain's most internationally acclaimed actor, Academy Award® winner **JAVIER BARDEM (Captain Salazar)** has captivated audiences worldwide with his diverse performances.

Bardem can next be seen starring in Darren Aronofsky's "Mother!" opposite Jennifer Lawrence, releasing this fall. Bardem also recently wrapped production on Fernando León de Aranoa's "Escobar," in which he stars as the title role alongside Penélope Cruz, and is set to star as Frankenstein in Universal's upcoming monster movie series.

Bardem took audiences by storm in one of the most touted installments of the James Bond franchise, "Skyfall," as the villain, Raoul Silva, opposite Daniel Craig, Dame Judi Dench, Naomie Harris and Bérénice Marlohe. He has

continually received critical acclaim for his role, in addition to being nominated in the supporting actor category for both a Critics' Choice Movie Award and a Screen Actors Guild Award®. Bardem can also be seen in Ridley Scott's "The Counselor," opposite Michael Fassbender, Brad Pitt, Cameron Diaz and Penélope Cruz.

Bardem was awarded the Best Actor prize at the 2010 Cannes Film Festival for his performance in Alejandro González Iñárritu's "Biutiful," a role that also earned him his third Academy Award® nomination. Bardem received his first Academy Award nomination for his portrayal of the Cuban poet and dissident Reinaldo Arenas in Julian Schnabel's "Before Night Falls." He was named Best Actor at the Venice Film Festival, received Best Actor honors from the National Society of Film Critics, the Independent Spirit Awards and the National Board of Review, and received a Golden Globe® nomination for this role.

In 2008, Bardem received the Academy Award® for Best Supporting Actor for his chilling portrayal of sociopath killer Anton Chigurh in Joel and Ethan Coen's "No Country for Old Men." The performance garnered a Golden Globe® Award, a Screen Actors Guild Award®, a BAFTA and countless film critic awards and nominations.

Bardem co-produced and starred in "Sons of the Clouds: The Last Colony," a film documenting how the colonization of the Western Sahara has left nearly 200,000 people living in refugee camps. In October 2011, Bardem and his co-producer Álvaro Longoria, the film's director, addressed the United Nations General Assembly's decolonization committee, urging the delegates to end human rights abuses in the region. The film premiered at the 62nd annual Berlin International Film Festival in January, and has since been acquired by Canal Plus in Bardem's native Spain, and was released by GoDigital via iTunes in the U.S.

Bardem won the Best Actor Award at the Venice Film Festival for his performance in Alejandro Amenábar's film "The Sea Inside," making him only the second actor to win the award twice. He also won a Goya Award and received a Golden Globe® nomination for this role. Bardem has won the Goya Award, Spain's equivalent of the Oscar®, five times and has received a total of eight nominations.

His other notable film credits include Terrence Malick's "To the Wonder"; "Eat Pray Love" opposite Julia Roberts; Woody Allen's "Vicky Cristina Barcelona," for which he was again nominated for a Golden Globe® and Independent Spirit Award; John Malkovich's directorial debut, "The Dancer Upstairs"; Fernando León de Aranoa's "Mondays in the Sun," which was named Best Film at the San Sebastian International Film Festival; Michael Mann's "Collateral"; Mike Newell's "Love in the Time of Cholera"; and Milos Forman's "Goya's Ghosts," opposite Natalie Portman.

BRENTON THWAITES (Henry Turner) is one of Hollywood's most rapidly rising stars. His versatility has propelled him to become a go-to talent for leading-man roles, and this year Thwaites received CinemaCon's Breakthrough Performer of the Year Award.

He recently wrapped production on "An Interview with God," where he plays a journalist who is granted an interview with a man who claims to be God. Additionally, he shot the genre film "Office Uprising," which he also executive produced. The workplace film follows a once underachiever who must save his love from psychotic coworkers who have been overtaken by the company's "tech gone wrong."

He also appeared in two films that furthered his reach in the movie community. He played a mortal with great ambition in Alex Proyas' fantasy epic "Gods of Egypt," alongside Gerard Butler, Nikolaj Coster-Waldau and Geoffrey Rush, and a young man with everything at stake as he moves across the country in the feature film "Ride," opposite writer and director Helen Hunt.

Thwaites was seen in four major films last year. He portrayed the lead role of Jonas in the critically acclaimed film, "The Giver." He starred opposite Oscar® winners Jeff Bridges and Meryl Streep in the Phillip Noyce–directed film adaptation of Lois Lowry's classic novel. Thwaites won high praise for starring roles in Julius Avery's "Son of a Gun," with Ewan McGregor and Alicia Vikander; for Mike Flanagan's "Oculus," which world-premiered at the 2013 Toronto International Film Festival; and for the aesthetically beautiful "The Signal," directed by William Eubank. Moviegoers worldwide also got to see him as the charming Prince in the Disney telling of "Maleficent," starring Angelina Jolie as the title character and Elle Fanning as the Princess.

A graduate of Queensland University of Technology, Thwaites began his acting career on the Australian television series "SLiDE" and the popular "Home and Away." Thwaites' breakthrough role came with the telefilm "Blue Lagoon: The Awakening," for directors Mikael Salomon and Jake Newsome.

Thwaites divides his time between his homeland of Australia and Los Angeles.

KAYA SCODELARIO (Carina Smyth) is a British actress of Brazilian, Italian and English descent, who grew up in West Sussex, England. She began her acting career in 2007, when she was cast as Effy Stonem in the beloved British series "Skins," and was one of the only characters to appear in all four seasons of the show. Scodelario made her film debut in 2009's "Moon" alongside Kevin Spacey, which premiered at the Sundance Film Festival that same year.

Scodelario is perhaps most widely known in the U.S. for her role in "The Maze Runner" film series, based on the popular novels by James Dashner. She first appeared in "The Maze Runner" in 2013 and then again in the 2015 sequel, "Maze Runner: The Scorch Trials." Scodelario will reprise her role as Teresa alongside Dylan O'Brien in the third and final installment titled "Maze Runner: The Death Cure" in 2018.

Scodelario's additional film credits include "Shank," "Clash of the Titans," "Wuthering Heights," "Twenty8k," "Now Is Good," "The Truth About Emanuel" alongside Jessica Biel, "Tiger House" and "The King's Daughter" alongside Pierce Brosnan and Benjamin Walker.

Scodelario currently resides in New York.

KEVIN R. McNALLY (Gibbs) returns to his popular role of first mate from all four previous "Pirates of the Caribbean" films. A well-known actor in his native U.K., McNally has played leading and supporting roles on stage, film and television for 40 years, and has now become increasingly well known in the United States.

McNally made his feature film debut in the James Bond adventure "The Spy Who Loved Me," with his other credits including "The Long Good Friday," "Enigma," "Not Quite Paradise," "Cry Freedom," "All Things Bright and Beautiful," "The Legend of 1900," "Entrapment," "When the Sky Falls," "Johnny English," "De-Lovely," "Andrew Lloyd Webber's The Phantom of the Opera," "Irish Jam," Woody Allen's "Scoop," Bryan Singer's "Valkyrie," "Father's Day," "The Raven," "Bounty Killer," "Legend," "The Man Who Knew Infinity" and, most recently, "Macbeth Unhinged" and "500 Miles North."

McNally's numerous television credits include the Emmy®-nominated "Shackleton" for the A&E Network and "Conspiracy" for HBO, both of which received BAFTA Awards in the United Kingdom. He has enjoyed continuing and recurring roles in such series as "TURN: Washington's Spies," "Designated Survivor," "The Mill," "Downton Abbey," "Room at the Top," "Supernatural," "Midsomer Murders," "Life on Mars," "Bedtime," "Dad," "Frontiers,"

"Screen Two," "Tygo Road," "Hard Cases," "Thin Air," "The Contract" and "Poldark." McNally has also appeared in the telefilms and miniseries "24: Live Another Day," "The Challenger Disaster," "Poe," "Margaret," "Demons," "Bloodlines," "Dunkirk," "Uprising," "Underworld," "Abraham," "Diana," "Masada" and "I, Claudius."

In London's West End, McNally has appeared on stage opposite Jude Law's Hamlet in Michael Grandage's production of the Shakespeare classic, which began at London's Donmar at Wyndhams, where McNally also portrayed Lebedev in Chekhov's "Ivanov," for which he was nominated for Best Actor in a Supporting Role at the 2009 Olivier Awards. Just previous, McNally starred in Matthew Warchus' acclaimed revival of "Boeing-Boeing." McNally's other West End productions include performing opposite Maggie Smith in "The Lady in the Van" and Juliette Binoche in "Naked." He also starred in Terry Johnson's "Dead Funny" at the Savoy Theatre. Most recently, McNally starred in "The Missing Hancocks" at the Edinburgh Festival Fringe.

McNally was born in Bristol, England, and grew up in Birmingham. He lives with his wife, Scottish actress Phyllis Logan ("Downton Abbey"), in Chiswick, London.

GOLSHIFTEH FARAHANI (Shansa) has emerged in recent years from her position as Iran's most acclaimed young actress into the world cinema arena, where she has found equal praise for her remarkable range of performances.

Farahani was born in Tehran, the daughter of theater director and actor Behzad Farahani and Fahimeh Rahim Nia. She began studying music and piano as early as age 5 and entered a music school in Tehran. Farahani was cast at the age of 14 in the leading role in "The Pear Tree," directed by Dariush Mehrjui, one of Iran's most important filmmakers, winning the Crystal Roc for Best Actress from the International Section of the 16th Fajr International Film Festival in Tehran. She acted in more than 20 Iranian films, including "Boutique," for which she won the Best Actress prize from the Nantes Three Continents Festival in France; "The Tear of the Cold" (Best Actress at Kazan International Film Festival and Tehran's House of Cinema Festival); Mehrjui's "Santouri"; "M for Mother" (Best Actress at Kazan International Film Festival); and Asghar Farhadi's "About Elly," which won the Silver Bear for Best Director at the Berlin International Film Festival and Best Film at the 2009 Tribeca Film Festival.

Farahani's first film outside of Iran was her role opposite Leonardo DiCaprio and Russell Crowe in Ridley Scott's "Body of Lies," and she later portrayed Nefertari in Scott's epic "Exodus: Gods and Kings." She has excelled in creating a wide range of characters in films in the U.S., Europe and the Middle East, including Roland Joffé's "There Be Dragons," Hiner Saleem's "If You Die, I'll Kill You" and "My Sweet Pepper Land," Marjane Satrapi's "Chicken With Plums," Rachid Bouchareb's "Just Like a Woman," Atiq Rahimi's "The Patience Stone" (for which she won Best Actress at the Abu Dhabi Film Festival and Gijon International Film Festival, as well as a Most Promising Actress César Award nomination in France), Mia Hansen-Løve's "Eden," Jon Stewart's "Rosewater," Louis Garrel's "Two Friends," Jihane Chouaib's "Go Home," Hugh Hudson's "Altamira" and Christophe Honoré's "Sophie's Misfortunes."

Recently, Farahani starred with Adam Driver in Jim Jarmusch's "Paterson," which opened to enthusiastic acclaim at the 2016 Cannes Film Festival.

Farahani performed with the underground rock band Kooch Neshin (Nomads) in Iran and continued her music career in France, collaborating with fellow Iranian musician Mohsen Namjoo on the album "Oy," released in 2009.

DAVID WENHAM (Scarfield) is one of Australia's most experienced and heralded performers, a fixture on both the large and small screens, as well as theater. He is perhaps best known to international audiences for his roles

as Faramir in Peter Jackson's "The Lord of the Rings: The Two Towers" and "The Lord of the Rings: The Return of the King"; Dilios in "300" and "300: Rise of an Empire"; Harry Pierpont in Michael Mann's "Public Enemies," in which he starred with Johnny Depp; and as New Zealand detective Al Parker opposite Elisabeth Moss in the acclaimed BBC series "Top of the Lake."

Wenham was born in Marrickville, Sydney, Australia, and graduated from Theatre Nepean at the University of Western Sydney. His feature films have included "Goldstone," the critically acclaimed "Lion" (in which he stars with Dev Patel, Nicole Kidman and Rooney Mara), "Beyond the Known World," "Force of Destiny," "Paper Planes," "Oranges and Sunshine," "Pope Joan," Baz Luhrmann's "Australia" and "Moulin Rouge!," "The Children of Huang Shi," "The Proposition," "Three Dollars," "Van Helsing," "Gettin' Square," "Pure," "The Crocodile Hunter: Collision Course," "The Bank," "Better Than Sex," the title role of "Molokai: The Story of Father Damien," "The Boys" and "Dark City." He also voiced characters in the animated films "Legend of the Guardians: The Owls of Ga'Hoole" and "Blinky Bill The Movie."

Wenham directed one of the segments of "The Turning," for which he shared Best Direction and Best Screenplay nominations from the Australian Film Institute and a shared Best Screenplay nomination from the Australian Film Critics Association Awards.

In 2009, Wenham starred at the Sydney Opera House in the title role of "Jerry Springer: The Opera" for a six-day, sold-out run. He returned to the stage in 2013 to portray John Proctor in the Melbourne Theatre Company's production of Arthur Miller's "The Crucible."

On television, in addition to "Top of the Lake," Wenham has starred in the 10-part series "Killing Time," as well as such series as "A Country Practice," "Simone de Beauvoir's Babies," "Better Man," "SeaChange," "The Code" and "Banished." He has also appeared in telefilms which have included "After the Deluge," Stiff," "The Brush-Off," "Answered by Fire" and "Dripping in Chocolate."

Wenham is one of Australia's most awarded performers, having won three Australian Film Institute awards among 12 nominations, a shared Screen Actors Guild Award® for "The Lord of the Rings: The Return of the King" and another SAG® nomination for "The Lord of the Rings: The Two Towers."

STEPHEN GRAHAM (Scrum) returns to his role of the gloriously dim Scrum from "Pirates of the Caribbean: On Stranger Tides." Graham has been on a roll since his critically acclaimed performance as Combo in the BAFTA Best Picture winner "This Is England," directed by Shane Meadows. More recently, Graham was nominated for a BAFTA TV Award for the same role in Meadows' "This Is England '90." He was also nominated for a BIFA (British Independent Film Award) for the first film.

Recently, Graham portrayed the character Atticus on the Tom Hardy FX series "Taboo" and wrapped a feature adaptation of "Journey's End," as well as a new six-part drama from Sky, directed by Lennie James, called "Save Me." He can currently be seen on the small screen playing the lead role in the critically acclaimed four-parter "Little Boy Blue."

Graham is shooting simultaneously on three new projects: "Walk Like a Panther," a comedy feature film about a wrestling family in Yorkshire for Fox International; "Yardie," Idris Elba's directing debut; and "The Virtues," Shane Meadows' new drama for Channel 4.

Graham won rave reviews as Al Capone opposite Steve Buscemi in HBO's "Boardwalk Empire," produced by

Martin Scorsese, sharing two Screen Actors Guild Awards® for Outstanding Performance by an Ensemble in a Drama Series, as well as two more nominations in that category.

Graham has appeared in the role of gangster Baby Face Nelson opposite Johnny Depp and Christian Bale in Michael Mann's "Public Enemies." His other feature films have included Guy Ritchie's "Snatch," Martin Scorsese's "Gangs of New York," "Inkheart," "The Crew," "The Damned United," "London Boulevard," "Tinker Tailor Soldier Spy," "Best Laid Plans," "Hyena," "A Patch of Fog" and "Orthodox."

In addition to Shane Meadows' "This Is England '88" and "This Is England '90," Graham's many television appearances have included "Liverpool 1," "The Jump," "Band of Brothers," "Top Buzzer," "Empire," "The Innocence Project," "The Passion" "The Occupation," "Good Cop" and "Parade's End."

ORLANDO BLOOM (Will Turner) reprises his role as Will Turner in "Pirates of the Caribbean: Dead Men Tell No Tales." He previously starred in "Pirates of the Caribbean: The Curse of the Black Pearl," "Pirates of the Caribbean: Dead Man's Chest" and "Pirates of the Caribbean: At World's End." On behalf of his performance in the first film, Bloom won a Hollywood Film Award for Breakthrough Acting – Male and received an MTV Movie Award nomination for Best On-Screen Team with Johnny Depp. Additionally, he has won six Teen Choice Awards in various categories over the course of the past three films.

Bloom recently wrapped production on his first Chinese project titled "S.M.A.R.T Chase: Fire & Earth," which was shot solely in Shanghai. He also recently wrapped Jake Szymanski's "Tour De Pharmacy," HBO's second comedic sports mockumentary, as well as Ludwig and Paul Shammasian's upcoming drama "Romans." Bloom will also star in Michael Apted's "Unlocked" opposite Noomi Rapace and Michael Douglas, which will be released in the U.S. in September 2017.

Bloom is also well known for his role of Legolas in Peter Jackson's Academy Award®– winning trilogy "The Lord of the Rings." The first film of the trilogy, "The Fellowship of the Ring," grossed over $871 million worldwide and Bloom won an MTV Movie Award for Breakthrough Male Performance. The ensemble cast received three consecutive SAG® nominations for Outstanding Performance by a Cast in a Motion Picture, finally winning on behalf of the third film, "The Return of the King." The cast also won a Critics' Choice Award and was recognized by the National Board of Review. The second and third films of the trilogy grossed over $926 million and over $1.1 billion at the worldwide box office, respectively. Bloom reprised his role as Legolas in Peter Jackson's "The Hobbit: The Desolation of Smaug" ($960 million) and "The Hobbit: The Battle of the Five Armies" ($955 million).

In 2015, Bloom starred in Joe Swanberg's independent feature "Digging for Fire," with Sam Rockwell, Anna Kendrick and Rosemarie DeWitt. He also starred opposite Forest Whitaker in Jérôme Salle's "Zulu," which premiered at the 2013 Cannes Film Festival. Bloom's other film credits include: Ridley Scott's "Black Hawk Down" and "Kingdom of Heaven"; Cameron Crowe's "Elizabethtown"; Gregor Jordan's "Ned Kelly"; Wolfgang Petersen's "Troy"; Alex De Rakoff's "The Calcium Kid"; Frank E. Flowers' "Haven"; Mark Ruffalo's "Sympathy for Delicious"; John Doyle's "Main Street"; Lance Daly's "The Good Doctor," which he also produced; and Paul W.S. Anderson's "The Three Musketeers." On television, Bloom recently starred in Joe Swanberg's anthology series "Easy" for Netflix.

On stage, Bloom received critical acclaim for his Broadway debut as Romeo in Shakespeare's "Romeo and Juliet," directed by David Leveaux. In 2007, he made his debut at London's West End in a revival of David Storey's 1969 drama, "In Celebration," produced by Sonia Friedman and directed by Anna Mackmin. Bloom graduated from London's Guildhall School of Music and Drama where he performed in many stage productions, including "Peer Gynt" and "Twelfth Night."

Bloom was born in Canterbury, England, and trained at the National Youth Theatre in London. He also earned a scholarship to study with the British American Drama Academy.

Aside from his successful acting career, Bloom has been an avid supporter of UNICEF since 2007 and was appointed a UNICEF Goodwill Ambassador in 2009. He was presented with the Audrey Hepburn Humanitarian Award at the 2015 UNICEF Snowflake Ball, in recognition of his commitment to the rights of children around the world. Bloom was also recently honored with the 2015 BAFTA Britannia Humanitarian Award. In addition, Bloom received a star on the Hollywood Walk of Fame in 2014, and he was recently honored at the 41st Deauville Film Festival in 2015.

GEOFFREY RUSH (Captain Hector Barbossa), an acclaimed actor who started his career in Australian theater and has appeared in over 70 theatrical productions and more than 20 feature films, returns as Captain Barbossa, having previously established the now-legendary character in all four previous "Pirates of the Caribbean" films.

The multiple award-winning actor was catapulted to fame with his starring role in director Scott Hicks' feature "Shine," for which he won an Academy Award® for Best Actor, a Golden Globe®, SAG®, BAFTA, Film Critics Circle of Australia, Broadcast Film Critics, AFI, New York Film Critics Circle and Los Angeles Film Critics' Association Awards.

In addition, Rush won an Emmy®, a Golden Globe® and a Screen Actors Guild Award® for his captivating performance as the title character in HBO Films' "The Life and Death of Peter Sellers."

He also earned an Academy Award® nomination for his performance in Philip Kaufman's "Quills," in addition to the Academy Award nomination and Golden Globe® nomination for his role in "Shakespeare in Love."

In 2010, Rush starred in and served as executive producer of The Weinstein Company's "The King's Speech." He won the BAFTA Award for Best Supporting Actor and earned an Academy Award® nomination, a Golden Globe® nomination and a SAG® nomination. The film won the Academy Award for Best Picture.

The following year, Rush received an AACTA nomination for Best Actor and FFCA Award for his performance in "The Eye of the Storm." He most recently starred in Australia's Screen NSW's "The Daughter," which premiered to rave reviews at the 2015 Toronto International Film Festival.

Other film credits include "The Book Thief," "The Best Offer," "Minions," "The Warrior's Way," "Legend of the Guardians: The Owls of Ga'Hoole," "Munich," "Elizabeth: The Golden Age," "Candy," "Intolerable Cruelty," "Finding Nemo," "Ned Kelly," "Lantana," "Frida," "The Tailor of Panama," "House on Haunted Hill," "Mystery Men," "Les Misérables," "A Little Bit of Soul," "Children of the Revolution," "Dad and Dave: On Our Selection," "Twelfth Night," "Oscar and Lucinda" and "Starstruck."

Rush received a degree in English at the University of Queensland, then studied at the Jacques Lecoq School of Mime, Movement and Theater in Paris. Returning to Australia, he starred in the theater production of "King Lear." He also co-starred with Mel Gibson in "Waiting for Godot."

In 2009, Rush won a Tony Award® for Best Leading Actor in a Play for his acclaimed performance as the ailing king of Eugène Ionesco's comedy "Exit the King." Rush recently returned to the stage in Shakespeare's "King Lear" at the Sydney Theatre Company. His previous performances include "The Diary of a Madman" at the Brooklyn Academy of Music, "A Funny Thing Happened on the Way to the Forum" at Her Majesty's Theatre in Melbourne and "The Importance of Being Earnest," all of which received rave reviews.

He was a principal member of Jim Sharman's pioneering Lighthouse Ensemble in the early 1980s, playing leading roles in many classics. His work on stage was honored with the Sydney Critics' Circle Award for Most Outstanding Performance, the Variety Club Award for Best Actor and the 1990 Victorian Green Room Award for his performance in Neil Armfield's "The Diary of a Madman." He also received Best Actor nominations from the Sydney Critics' Circle Awards for his starring roles in Nikolai Gogol's "The Government Inspector," Anton Chekhov's "Uncle Vanya" and David Mamet's "Oleanna." In 1994 he received the prestigious Sidney Myer Performing Arts Award for his work in theater.

In 2010 Rush founded the Australian Academy Cinema Television Arts Award, for which he currently serves as president. In its fifth year, the awards are considered the Australian Oscars®. The voting is decided by members of the Australian Academy, making the awards the highest achievements in Australia's screen society.

In 2012 Rush was named Australian of the Year for his contribution to the arts, in addition to being part of the "big 4," in Australia, the four living Oscar® winners. Rush is a nominee for the 30th Annual Green Room Award. Rush is an ambassador for the Melbourne Symphony Orchestra and UNICEF Australia, as well as patron of the Melbourne International Film Festival.

He lives in Melbourne with his wife, Jane, and their two children.

ABOUT THE FILMMAKERS

Growing up in the 1980s in Sandefjord, a small town south of Oslo, Norway, **JOACHIM RØNNING (Director)** and his childhood friend ESPEN SANDBERG (Director) spent their free time making short films with Rønning's dad's 30-pound home video camera—one of the few burdens of being the first of the video generation. These two Scandinavian fans of Hollywood cinema have now inherited one of its most successful franchises with "Pirates of the Caribbean: Dead Men Tell No Tales."

In 1992 they both attended Stockholm Film School in Sweden, and graduated in 1994. Later that year, they served their mandatory time in the military making "propaganda" films for the Royal Norwegian Army. In 1993 they founded their own company. They called it Roenberg—their last names put together.

Early in 1996, they began directing commercials and music videos professionally in Oslo. Their extensive and award-winning work in commercials in Scandinavia led to major international commissions such as ads for Airbus, Nintendo, Coca-Cola, GE and Nokia.

Rønning and Sandberg established themselves in the American commercial film market with their spots for Capital One, Labatt and especially with their USA Today Super Bowl 2001 Viewer's Poll–winning spot "Rex" for Budweiser. In 2008 they won the Lions in Cannes for their Hydro commercial "Train Loop."

In 2006 their first feature film, "Bandidas,"opened worldwide. The comedy/Western, starring Salma Hayek and Penélope Cruz, was written and produced by legendary French helmer Luc Besson and distributed by EuropaCorp.

In December 2008 their second feature, "Max Manus," premiered. A World War II drama, it tells the true story of famed Norwegian saboteur Max Manus and his battle to overcome his inner demons. "Max Manus" rose to become the highest-grossing Norwegian movie of all time, shattering box office records by selling over 1.2 million tickets in Norway alone—meaning 25 percent of the country's population went to see it in theaters. "Max Manus" had its North American premiere at the Toronto International Film Festival in 2009.

"Kon-Tiki" became the directing duo's next project. Produced by Jeremy Thomas and Aage Aaberge, in cooperation with Recorded Picture Company and Nordisk Film Production, it is the true story of legendary explorer Thor Heyerdahl and his epic crossing of the Pacific on a balsa wood raft in 1947. "Kon-Tiki" premiered at the Toronto International Film Festival in September 2012.

In 2013 "Kon-Tiki" made history when it, as the first Norwegian film ever, got both a Golden Globe® nomination and an Oscar® nomination in the Best Foreign Language Film category.

Rønning and Sandberg recently won the 2017 International Filmmakers of the Year Award at CinemaCon.

Rønning recently completed directing the ABC drama pilot "Doomsday" and will next be helming "Methuselah," starring Tom Cruise, and the high-concept thriller "Micro" based on one of Michael Crichton's final novels.

JEFF NATHANSON (Screenplay by/Story By) has written three highly successful films for director Steven Spielberg: "Catch Me If You Can," "The Terminal" and the story for "Indiana Jones and the Kingdom of the Crystal Skull."

His other credits include director Brett Ratner's "Tower Heist" and the "Rush Hour" series starring Jackie Chan and Chris Tucker. Nathanson also wrote and directed the dark comedy, "The Last Shot." He is currently writing Disney's new live-action version of "The Lion King," which will be directed by Jon Favreau and will be released in the summer of 2019.

Nathanson received a British Academy of Film and Television Arts (BAFTA) Award nomination for "Catch Me If You Can."

Academy Award®–nominated screenwriter **TERRY ROSSIO (Story by/Executive Producer)** co-wrote "Shrek," the first-ever Oscar® winner for Best Animated Film. With writing partner Ted Elliott, Rossio also co-wrote the "Pirates of the Caribbean" series, featuring two billion-dollar grossing entries, "Dead Man's Chest" and "On Stranger Tides."

Other credits include: "Aladdin" (1992's highest-grossing film); "The Mask of Zorro," starring Anthony Hopkins, Antonio Banderas and Catherine Zeta-Jones; "Déjà Vu," starring Denzel Washington; and Disney's "The Lone Ranger," starring Johnny Depp and Armie Hammer.

Rossio is currently ranked behind George Lucas as the second highest-grossing screenwriter in Hollywood.

JERRY BRUCKHEIMER (Producer) has for more than 40 years produced films and television programs of distinction and quality, in the process becoming the most successful producer of all time in both mediums. His productions, with the familiar lightning bolt logo, have not only delighted audiences all over the world, but greatly impacted popular culture over the decades.

Bruckheimer's films have earned worldwide revenues of over $16 billion in box office, video and recording receipts. In the 2005-6 season he had a record-breaking 10 series on network television, five of them in the top ten, a feat unprecedented in television history; 19 of his feature films have exceeded the $100 million mark in U.S. box office receipts, three of which are on the all-time top 10 list and two of which surpassed $1 billion dollars in international box office.

Jerry Bruckheimer's first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of "Bonnie and Clyde" created for Pontiac, was noted for its brilliance in Time magazine and brought the 23-year-old producer to the attention of world-renowned ad agency BBDO, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, just about 30, he was at the helm of memorable films like "Farewell, My Lovely," "American Gigolo" and 1983's "Flashdance," which changed Bruckheimer's life by grossing $92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together the Simpson/Bruckheimer juggernaut produced one hit after another, including "Top Gun," "Days of Thunder," "Beverly Hills Cop," "Beverly Hills Cop II," "Bad Boys," "Dangerous Minds," "Crimson Tide" and the cult satire "The Ref."

In 1996, Bruckheimer produced "The Rock," re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. "The Rock," named Favorite Movie of the Year by NATO, grossed $350 million worldwide and was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with "Con Air," which grossed over $230 million, earned a GRAMMY® and two Oscar® nominations, and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures' megahit "Armageddon," starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly $560 million worldwide and introducing legendary rock band Aerosmith's first number one single, "I Don't Want to Miss a Thing."

By the end of the millennium, Bruckheimer had produced "Enemy of the State," starring Will Smith and Gene Hackman, and "Gone in Sixty Seconds," starring Nicolas Cage, Angelina Jolie and Robert Duvall, both grossing over $225 million worldwide; "Coyote Ugly," whose soundtrack album went triple platinum; and the NAACP Image Award–winning "Remember the Titans," starring Denzel Washington. Bruckheimer's peers in the Producers Guild of America acknowledged his abilities with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar®-nominee "Pearl Harbor," directed by Michael Bay. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over $450 million in worldwide box office and has topped $250 million in DVD and video sales.

"Black Hawk Down," the story of the 1993 Battle of Mogadishu, starred Josh Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden best seller was honored with multiple award nominations, two Oscars® and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny "Kangaroo Jack," a family film that won an MTV Movie Award for Best Virtual Performance for the kangaroo.

And later in 2003, Bruckheimer unveiled "Pirates of the Caribbean: The Curse of the Black Pearl." Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than $630 million worldwide, earned five Academy Award® nominations and

spawned four sequels: “Pirates of the Caribbean: Dead Man’s Chest,” “Pirates of the Caribbean: At World’s End” and “Pirates of the Caribbean: On Stranger Tides,” all of which were to become even bigger hits than the first.

Following “Pirates of the Caribbean: The Curse of the Black Pearl,” Jerry Bruckheimer’s films have included “Bad Boys II,” “Veronica Guerin” and “King Arthur.” In 2004 “National Treasure,” directed by Jon Turteltaub, opened to cheering audiences and grossed more than $335 million worldwide, followed two years later by “Glory Road,” honored with an ESPY Award for Best Sports Movie of the Year.

Summer 2006 brought the theatrical release of “Pirates of the Caribbean: Dead Man’s Chest,” which sailed into the record books by becoming not only Bruckheimer’s most financially successful film, but the highest-grossing movie opening ever in the history of the medium at that time: $132 million in its first three days. Shattering projected estimates, the film earned $55.5 million the first day of release. The final worldwide take of $1.07 billion placed “Dead Man’s Chest” in third position among the highest-grossing films of all time.

Teaming for the sixth time with director Tony Scott, Bruckheimer released “Déjà Vu” in late 2006, starring Denzel Washington.

In May 2007, “Pirates of the Caribbean: At World’s End,” third in the blockbuster series, opened around the world simultaneously. Shattering more domestic and international records in its wake, “At World’s End” became the fastest film in history to reach half a billion dollars in overseas grosses. By early July, the film had amassed a worldwide total of $960 million, giving “At World’s End” hallowed status as the number one worldwide movie of the year, and, at that time, the sixth-biggest film of all time in total box office receipts.

Released on December 21, 2007, “National Treasure: Book of Secrets,” the follow-up to Bruckheimer’s 2004 hit, opened to a smash number one weekend of nearly $45 million, and remained in the number one box office position for three consecutive weeks, with the combined box office total reaching $440 million.

Next up from Jerry Bruckheimer Films were “Confessions of a Shopaholic,” a romantic comedy based on the best-selling novels by Sophie Kinsella; “Prince of Persia: The Sands of Time,” an epic fantasy adventure starring Jake Gyllenhaal; and “The Sorcerer’s Apprentice,” an imaginative comedic adventure partially inspired by the classic animated section of “Fantasia,” marking a reunion for Bruckheimer with star Nicolas Cage and director Jon Turteltaub following their “National Treasure” successes.

Johnny Depp, in his Academy Award®–nominated performance, returned as the iconic Captain Jack Sparrow, in “Pirates of the Caribbean: On Stranger Tides,” released on May 20, 2011 in Disney Digital 3-D. Starring alongside Depp in the spectacular new adventure, directed by Rob Marshall (“Chicago,” “Memoirs of a Geisha”) were Penélope Cruz, Geoffrey Rush and Ian McShane. Opening worldwide, the film’s opening weekend global box office of $256.3 million was not only the best overseas opener for the franchise, but the all-time record-breaker for an international debut. In only its first five days, “On Stranger Tides” amassed a staggering cumulative domestic and international box office total of $346.4 million. “Pirates of the Caribbean: On Stranger Tides” became only one of eight films at that time to cross the landmark $1 billion in international box office on July 2, less than seven weeks after release, joining “Dead Man’s Chest” among that heralded list.

Collectively, the four “Pirates of the Caribbean” films to date have brought in some $3.7 billion at the worldwide box office, $900 million from home video and $1.6 billion from merchandise sales, marking it as a truly international cultural phenomenon.

In February 2012, production began on iconic locations in New Mexico, Arizona, Colorado and Utah on the epic

adventure “The Lone Ranger,” a spectacular and highly ambitious reinvention of the classic tale that reunited the team behind the first three “Pirates of the Caribbean” films: Jerry Bruckheimer, director Gore Verbinski and star Johnny Depp, bringing his great inventiveness to the role of Tonto. “Deliver Us from Evil,” a unique paranormal thriller filmed entirely on location in New York City, directed by acclaimed filmmaker Scott Derrickson (“Sinister,” “Doctor Strange”), was released in July 2014 by Screen Gems.

Next up from Jerry Bruckheimer Films, in association with Black Label Media and Alcon Entertainment, is the powerful war drama “Horse Soldiers,” starring Chris Hemsworth and directed by Nicolai Fuglsig. The film tells the story, based on true events, of a United States Special Forces team and their captain who are sent to a remote region of Afghanistan in the aftermath of 9/11 to join forces with a Northern Alliance warlord, and fight against overwhelming odds to drive out the Taliban. “Horse Soldiers” is scheduled for domestic release by Warner Bros. on January 19, 2018.

Bruckheimer brought the power of the lightning bolt to television in 2000 with “CSI: Crime Scene Investigation,” starring William Petersen and Marg Helgenberger. It quickly became the number one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, “CSI.: Miami”—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV’s number one prime-time series for the summer of 2006—and “CSI: NY,” helped catapult languishing CBS back to the top of the broadcast heap. The brand expanded even further with “CSI: Cyber.”

Jerry Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with such programs as “Without a Trace,” “Cold Case” and “The Amazing Race,” a 10-time Emmy Award® winner in the category of Reality Program – Competition, eight of those won consecutively. “The Amazing Race” has won a total of 14 Emmys in the 15 years since it premiered in 2001, and was recently renewed for its 30th season.

January 2016 saw the premiere of the highly original Fox TV series “Lucifer,” starring Tom Ellis as the fallen angel who becomes a club owner in Hollywood and teams up with a police detective to solve crimes. The show has since become a winner with viewers as the number two drama series on Fox and number two of all Fox shows when including DVR rankings, leading to a second season that commenced in September 2016, with a third on the way.

Bruckheimer was selected as Television Showman of the Year by the Publicists Guild of America in 2003, and presented with the Salute to Excellence Award from The Museum of Television & Radio for 2006 for his contribution to the television medium. And, in 2007, the Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

In March 2010, ShoWest honored Bruckheimer with its Lifetime Achievement Award, his fifth honor from that organization following his awards as Producer of the Year in 1985, 1988 and 1999, and Box Office Achievement in 1998. On May 17, 2010, he planted his hand and footprints into the concrete in the forecourt of the famed Grauman’s Chinese Theatre on Hollywood Boulevard. 2012 saw Bruckheimer receiving the Outstanding Producer of Competition Television honor from the Producers Guild of America for “The Amazing Race,” as well as the prestigious Humanitarian Award from the Simon Wiesenthal Center.

Another great honor was bestowed upon Jerry Bruckheimer on June 24, 2013, when he received his own Star on the Hollywood Walk of Fame, further cementing his show business immortality. On the night of December 12, 2013, he also became the first producer to be honored with an American Cinematheque Award.

MIKE STENSON (Executive Producer) enjoyed a long tenure as president of Jerry Bruckheimer Films, for which he supervised all aspects of film development and production.

Before joining the company, he was executive vice president of production at Disney, responsible for many Bruckheimer films, including “Armageddon,” “The Rock,” “Crimson Tide” and “Dangerous Minds.”

For Jerry Bruckheimer Films, Stenson served as a producer on “Bad Company” and “Gone in Sixty Seconds,” and as an executive producer on all five “Pirates of the Caribbean” blockbusters, “Glory Road,” “National Treasure,” “King Arthur,” “Bad Boys II,” “Veronica Guerin,” “Kangaroo Jack,” “Black Hawk Down,” “Pearl Harbor,” “Coyote Ugly,” “Remember the Titans,” “Déjà Vu,” “National Treasure: Book of Secrets,” “Confessions of a Shopaholic,” “G-Force,” “Prince of Persia: The Sands of Time,” “The Sorcerer’s Apprentice,” “Deliver Us from Evil” and “Horse Soldiers.”

CHAD OMAN (Executive Producer) is the president of Jerry Bruckheimer Films, for which he oversees all aspects of film development and production. Oman has served in a producing capacity on 36 films and two television series. He produced, along with Bruckheimer, “Remember the Titans” and “Coyote Ugly.” His most recent executive producer credits for Jerry Bruckheimer Films include “Horse Soldiers,” “Deliver Us from Evil” and “The Lone Ranger.”

Oman also executive produced the first four “Pirates of the Caribbean” epics, “G-Force,” “Confessions of a Shopaholic,” “Prince of Persia: The Sands of Time,” “National Treasure: Book of Secrets,” “Veronica Guerin,” “Bad Boys II,” “Black Hawk Down,” “Pearl Harbor,” “Gone in Sixty Seconds,” “Enemy of the State,” “Armageddon,” “Con Air,” “Glory Road” and “Déjà Vu.”

In addition to his work on JBF’s many motion picture projects, Oman also supervised production on several television projects, including ABC’s drama “Dangerous Minds” and “Swing Vote.” Prior to joining Simpson/Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production. Oman served as an associate producer on “Dumb and Dumber,” “The War at Home,” “The Desperate Trail” and “The Sketch Artist.” Oman produced “Sketch Artist II: Hands That See” and “Love, Cheat & Steal.”

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles where he studied screenwriting and New York University, where he participated in the undergraduate film production program. He was born and raised in Wichita Falls, Texas.

JOE CARACCIOLO, JR. (Executive Producer) is one of the industry’s most respected line producers, overseeing the nuts and bolts of day-to-day filmmaking.

His long list of credits as executive producer, producer or unit production manager has included “Logan,” “Dracula Untold,” “The Wolverine,” “The Change-Up,” “Date Night,” “Marley & Me,” “What Happens in Vegas,” “The Devil Wears Prada,” John Waters’ “Cecil B. DeMented” and “Pecker,” “Glengarry Glen Ross” and “Running on Empty,” among many others.

Caracciolo began his film career as a property master on such films as “Ragtime,” “Deathtrap,” “The Verdict,” “The Survivors” and “Ghostbusters.”

BRIGHAM TAYLOR (Executive Producer) is a feature film producer and principal of his production banner, TaylorMade Productions. In 2014, Taylor entered a producing pact with the live-action division of Walt Disney Studios. He produced" The Jungle Book" with director Jon Favreau in 2016, and was an executive producer on "Tomorrowland" (2015). He is currently developing the sequel to "The Jungle Book," along with a live-action adaptation of Winnie the Pooh entitled "Christopher Robin." Other projects in development include adaptations of "The Sword in the Stone," "The Haunted Mansion," "The Rocketeer" and more.

Taylor has been associated with Walt Disney Studios since 1994, when he joined the company as a production assistant and grew to executive vice president of production. As an executive, he oversaw many of the studio's blockbuster films, including the "Pirates of the Caribbean" franchise, "Tron: Legacy," "The Chronicles of Narnia" and "Oz The Great and Powerful."

Taylor attended Brigham Young University and is a member of the Producers Guild of America.

PAUL CAMERON, ASC (Director of Photography) has worked on some of the most visually groundbreaking feature films of the past decade.

He recently completed "The Commuter," starring Liam Neeson for director Jaume Collet-Serra, and shot the pilot for the HBO series "Westworld," produced by J.J. Abrams through Abrams' production company, Bad Robot, alongside Warner Bros. Television.

Cameron's most recent film credit is "Dead Man Down," starring Colin Farrell and Noomi Rapace, directed by Niels Arden Oplev ("The Girl with the Dragon Tattoo"). He has lensed for directors Len Wiseman ("Total Recall"), Tony Scott ("Man on Fire" and Jerry Bruckheimer's production of "Déjà Vu"), Dominic Sena ("Swordfish," Bruckheimer's "Gone in Sixty Seconds") and Michael Mann ("Collateral"), among many others.

His cinematography for "Collateral" confirmed the capabilities of the still-young digital medium, immortalized now as one of the first major studio films to embrace digital cinematography. The film earned Cameron a British Academy of Film and Television Arts (BAFTA) Award and the Los Angeles Film Critics Association Award for Best Cinematography.

In 2003, Cameron's masterful lensing caught the eye of the Clio and AICP Awards. His photography on the BMW featurette "Beat the Devil" with director Tony Scott took top cinematography honors at both events and is now part of the New York's Museum of Modern Art's permanent collection. He won another Clio in 2008 for the VW Golf Night Drive spot with director Noam Murro, Cameron's third Clio to date.

Cameron currently resides in Los Angeles.

NIGEL PHELPS (Production Designer) created the massive sets and ships for Jerry Bruckheimer and Michael Bay's "Pearl Harbor," and now returns to work with the producer once again on "Pirates of the Caribbean: Dead Men Tell No Tales." Phelps' long association with director Bay continued with "The Island," "Transformers: Revenge of the Fallen" and "Transformers: Dark of the Moon."

The British-born Phelps began his career by working in the U.K. for more than 10 years as a movie concept artist and art director for the late, legendary production designer Anton Furst. In this time period, they collaborated on such movies as Stanley Kubrick's "Full Metal Jacket," Neil Jordan's "The Company of Wolves" and Tim Burton's "Batman."

Phelps moved to the U.S. in 1990, where he worked as a designer on a variety of projects for The Furst Company based at Sony, eventually branching out into art directing commercials and music videos, which is where he first met and worked with Michael Bay.

Phelps ascended to production designer on "Judge Dredd," "Alien: Resurrection," "In Dreams," "The Bone Collector," "Troy," "World War Z" and, most recently, "Life."

ROGER BARTON (Editor) previously worked as editor for Jerry Bruckheimer on the producer's "Gone in Sixty Seconds," "Pearl Harbor" and "Bad Boys II," and as associate editor on "Armageddon."

Following associate editor assignments on such films as "Titanic," Barton has since had numerous major film editing credits, among them "The Amityville Horror," "Star Wars: Episode III – Revenge of the Sith," "Get Rich or Die Tryin'," "Eragon," "Speed Racer," "Transformers: Revenge of the Fallen," "The A-Team," "Transformers: Dark of the Moon," "The Grey," "G.I. Joe: Retaliation," "World War Z," "Transformers: Age of Extinction" and "Terminator Genisys."

LEIGH FOLSOM-BOYD (Editor) was born and raised near Dallas, Texas. Following college graduation, she entered film by working as a production coordinator for an HBO show shooting in Texas. With the support and encouragement of her parents and family, Folsom-Boyd moved to Los Angeles to chase the dream of working on films. She fell in love with editing, and was asked by director Tony Scott to work as assistant editor of his film "Man on Fire," which kicked off her career.

Folsom-Boyd has edited the action favorites "Fast & Furious 6" and "Furious 7." She was previously an additional editor on "Ant-Man," "Total Recall," "Fast Five" and "Battle Los Angeles," and served as associate editor of "Fast & Furious" and "Next," and assistant editor of "The Uninvited," "Deception" and "The Amityville Horror," among others, in addition to "Man on Fire."

PENNY ROSE (Costume Designer) has designed the costumes for Jerry Bruckheimer's four previous "Pirates of the Caribbean" films, as well as for "King Arthur," "Prince of Persia: The Sands of Time" and "The Lone Ranger." She received Costume Designers Guild nominations for all four previously released "Pirates of the Caribbean" films and British Academy of Film and Television Arts (BAFTA) nominations for "The Curse of the Black Pearl" and "Dead Man's Chest."

Rose had received a previous BAFTA nomination for her work on director Alan Parker's acclaimed screen version of Andrew Lloyd Webber and Tim Rice's musical "Evita," starring Madonna and Jonathan Pryce. Rose is a longtime collaborator of Parker's and has designed costumes for three of his other films: "The Road to Wellville," "Pink Floyd: The Wall" and "The Commitments."

Rose's additional credits include "The Sleeping Dictionary"; Neil Jordan's "The Good Thief"; "Just Visiting"; "Entrapment"; the hit remake of Disney's "The Parent Trap," directed by Nancy Meyers; Gore Verbinski's "The Weather Man"; and the fantasy epic "47 Ronin." Earlier in her career, she designed costumes for Brian De Palma's "Mission: Impossible" and has twice worked with Academy Award®–winning director Lord Richard Attenborough, on "Shadowlands" and "In Love and War." Her résumé also includes Christopher Hampton's "Carrington," Vincent Ward's "Map of the Human Heart," Bill Forsyth's "Local Hero," Pat O'Connor's "Cal," Marek Kanievska's "Another Country" and Jean-Jacques Annaud's "Quest for Fire."

Rose also designed the costumes for the Walt Disney Pictures comedy "Wild Hogs," starring Tim Allen, Martin Lawrence and John Travolta"; "St. Trinian's," starring Gemma Arterton; "Made of Honor"; the heralded HBO miniseries "The Pacific," which garnered her an Emmy® Award nomination; and Tony Scott's "Unstoppable."

Rose was trained in West End theater and began her career there and also in television, designing for commercials, where she first met such directors as Alan Parker, Adrian Lyne, Ridley and Tony Scott and Hugh Hudson. She was born and raised in Britain and is fluent in French and Italian.

GARY BROZENICH (Visual Effects Supervisor) received an Academy Award® nomination (shared with Tim Alexander, Edson Williams and John Frazier) in the category of Best Achievement in Visual Effects for his innovative work on Jerry Bruckheimer's production of "The Lone Ranger." Brozenich and his colleagues won a VES (Visual Effects Society) Award for that film in the category of Outstanding Supporting Visual Effects in a Feature Motion Picture. Earlier in his career, Brozenich received an Emmy® Award nomination for Outstanding Special Visual Effects for a Series for HBO's "Rome," won VES Awards for "Rome" and Ridley Scott's "Kingdom of Heaven" and three additional nominations.

Brozenich has served as visual effects supervisor for his VFX house, Moving Picture Company, for "Edge of Tomorrow," "Wrath of the Titans," "Pirates of the Caribbean: On Stranger Tides," "Clash of the Titans," "The Wolfman," "Sweeney Todd: The Demon Barber of Fleet Street" and "The Da Vinci Code." He was also CG supervisor on "Troy" and "Kingdom of Heaven," and additional visual effects supervisor for "Terminator Genisys."

Award-winning composer **GEOFF ZANELLI (Music by)** is a standout in the film and television scoring industry, garnering accolades and recognition for his diverse musical voice. Zanelli has composed for directors such as Gore Verbinski and Ridley Scott; writer/directors David Koepp, Peter Hedges and David Duchovny; producers Jerry Bruckheimer, Steven Spielberg and Jeffrey Katzenberg; as well as actor/producer Tom Hanks.

"Pirates of the Caribbean" fans have previously heard Zanelli's original music contributions in all four of the "Pirates of the Caribbean" films via his collaborative work with Hans Zimmer.

This marks a return of Zanelli's strong scores for Disney, which began with his breakout score for the fantasy drama "The Odd Life of Timothy Green," starring Jennifer Garner and Joel Edgerton. Zanelli's organic and stirring score for the film also received critical acclaim, including a feature in Variety's Eye on the Oscars issue.

Zanelli recently collaborated with GRAMMY® Award-winning Mark Ronson on the co-written score and songs to Lionsgate's "Mortdecai," marking his third time working with writer/director David Koepp; director Jared Hess for the comedy "Masterminds"; and Steve Martin and Edie Brickell to lend string arrangements to the GRAMMY-award winning album "Love Has Come For You" and follow-up album "So Familiar," which dominated the bluegrass charts. He is currently writing the score and songs for "Star Citizen: Squadron 42," the most crowd-funded game in history.

In 2006, Zanelli earned his first Emmy® after scoring the original music for Steven Spielberg's miniseries "Into the West." With this win, Zanelli became the youngest composer ever to be awarded the Outstanding Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score) accolade. A few years later, Spielberg once again tapped Zanelli to score HBO's "The Pacific," which earned him his second Emmy nomination. Other credits include: DreamWorks and Paramount Pictures' "Disturbia," 20th Century Fox's "Hitman," Lionsgate's "Gamer," DreamWorks' "Ghost Town," The Weinstein Company's "Outlander" and Columbia Pictures' "Secret

Window" (co-written with Philip Glass), among many others. Additionally, Zanelli co-wrote the song "Don't Make Me Wait" for "Disturbia."

Zanelli has contributed music to many feature films, including Disney's "The Lone Ranger"; the Golden Globe®–nominated scores for Warner Bros.' "The Last Samurai" and Touchstone Pictures' "Pearl Harbor"; Paramount Pictures' "Rango"; MGM's "Hannibal"; Columbia Pictures' "Angels & Demons"; and DreamWorks' "Antz," "Chicken Run," "Shark Tale" and "Madagascar: Escape 2 Africa," working alongside composers Hans Zimmer, John Powell, Harry Gregson-Williams and Steve Jablonsky.

Zanelli has degrees in Film Scoring and Music Production & Engineering from the prestigious Berklee College of Music, which he attended on scholarship. He is an active alumnus at his alma mater and has participated in Berklee's Curriculum Review Initiative, as well as given seminars to students studying composition. During his time at Berklee, Zanelli received the Doug Timm Award in recognition of his film scoring work and the Music Production/Engineering Scholar Award.

A Southern California native, Zanelli began his musical career as a guitar player and songwriter. In 1994, he met Hans Zimmer and was offered a job at Remote Control Productions. Now Zanelli is known as a versatile composer in his own right, who combines music from different genres and cultures.

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